

THE AMERICAN ARCHITECT AND BUILDING NEWS

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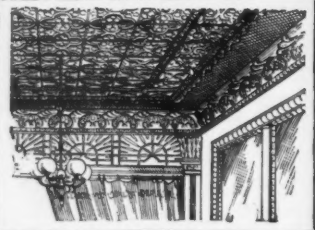
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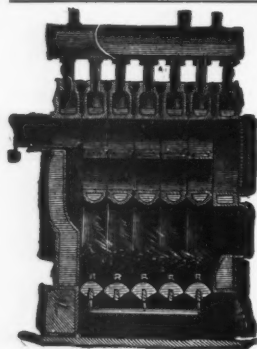
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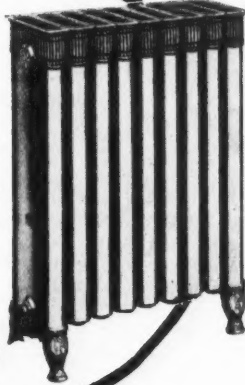
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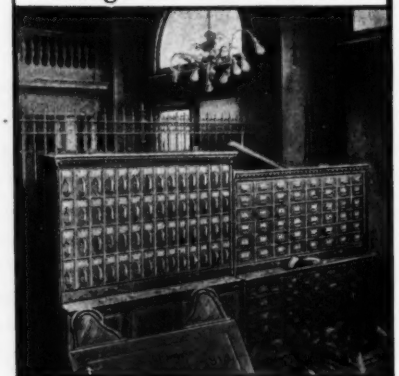
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THE AMERICAN ARCHITECT AND BUILDING NEWS

Vol. LXXXIV

SATURDAY, MAY 21, 1904

No. 1482

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ANOTHER step, but by no means the last, has just been taken in the noted "Westminster Chambers" case in Boston, and it is now known at last what sum the owners may be able to recover from the city of Boston because the State of Massachusetts chose to enact a law fixing the height-limit on the south side of Copley Square at ninety feet. The enacting of this law deprived the building of two stories and the owners' annual income must always be less by the possible rental income from the unbuilt ninth and tenth stories, for it is not supposable that rooms in such a locality should ever remain vacant. Add to this the cost of the alterations which they brought upon themselves by their ill-judged attempt to evade the law, the terms of which were clear and explicit, and it will be seen that there are damages in sight that it is very well worth their while to pursue through all the courts. The step just taken is the filing with the Massachusetts Superior Court of the report of the auditor appointed by it to assess the damage. The city's theory is that the law imposes upon the land a damage of about fifty thousand dollars, while the damage to the building is estimated at about forty thousand more. The owners, on the other hand, maintain that the total damage they have sustained is more than four hundred thousand dollars and the auditor's report more nearly bears them out, as he figures their damage at something over two hundred and ninety thousand dollars plus six years' interest. But the report is not final; it is merely so much evidence and as such will be used at the actual trial of the case in the autumn.

PRESENTLY it may become necessary for the promoter—who is understood, nowadays, to hold an all-important place in the office of a successful architect—when he has lighted on a good site which he fancies can be improved by erecting a hotel upon it, to take no step towards approaching his selected capitalist until he has first secured a liquor-license, with privilege of transfer. Here in Boston, in the case of the "Touraine," we know how near the inability to secure this prime necessity for an innkeeper came to wrecking the undertaking and also by what subterranean, not to say devious, methods the difficulty was overcome at length and the hotel assured a prosperous career. A similar case has just come to light in New York, where a much larger investment has been brought into peril through the inability of the intended landlord to secure a liquor license, and all because the hotel is within two hundred feet of a church—those who are fond of drawing morals can work out the relative standing in grace of New York and Boston, if they know that the prohibitive distance in Boston is four hundred feet. The hotel in question

is the eighteen-story "St. Regis," at the corner of Fifth Avenue and Fifty-fifth Street, well within the residential limits, which is now being built by Mr. John Jacob Astor, at a cost of some three million dollars. As every one has supposed that all the Astor properties were managed with the greatest of forethought and highest of skill, it excites the more surprise that so important a factor in the enterprise should have been overlooked than would be the case if the owner were a man less accustomed to building hotels.

NEW YORK has for some weeks been suffering under the infliction of an epidemic of cerebro-spinal meningitis, or spotted fever, a filth disease, the mortality running as high as fifty a week, though just what the actual morbidity is cannot be known, since the Board of Health, at difference with high medical authority, does not class the disease as contagious, and so does not require physicians to report all cases of it that they meet in their practice. As filth diseases are very largely due to emanations from the soil, a rather apocryphal occurrence reported from Passaic, N. J., has an interest in this connection. It was reported that while workmen were running a sewer through Essex Street, the depth of the cutting being some twelve feet, they came to a fill where, two or three years ago, the city ashes and garbage had been dumped, and found the mass in a state of slow combustion which became active as soon as it was opened up and air admitted, giving off such noxious fumes and smells that the workmen were prostrated, three of the men being carried to their homes, and the work stopped. The Board of Health declared the matter was out of their jurisdiction; the fire-department could not quench the fire with water nor disinfect the place satisfactorily with chemicals, so the unfortunate neighborhood is plague ridden. As there is nothing unusual in peat-bogs, culm-banks and mines burning for years without giving surface indication of the combustion, the fact may be as stated. If it is true, there may be other cases, and people forced to live in houses built on made land consisting largely of garbage and animal and vegetable refuse may have added to the gas which is known to escape from the street gas-mains the fumes and gases arising from the combustion and decomposition going on in a concealed furnace somewhere in their neighborhood. It would be interesting to know whether spotted fever or any other form of filth disease has been rife in Essex Street, Passaic, during the past winter.

IN this connection it is interesting to learn that the water-company at Butler, Pa., which not long ago was visited with an exceptionally severe epidemic of typhoid fever, has got to stand suit for damages, brought against it by an association which has been formed amongst the sufferers. The causation of the disease was determined with unusual certitude, and there is no question but that, just as at Ithaca, the water-supply was polluted and, by some, was known to be so polluted. Considering how small a cause it is that produces so vast an amount of mischief, it is wonderful that our water-supplies are kept in fairly potable condition, for it can hardly be argued that human watchfulness and foresight are active enough alone to fend off all possibilities of accidental and unforeseeable pollution. Since a water-company has a franchise and is conducted for private gain, the theory that it is responsible in damages is reasonable enough when, for instance, a dam gives way or a street road-bed is washed out through the bursting of a main; but it does seem rather hard to hold it responsible in cases of pollution by invisible germs. If the cases can be maintained, they would seem to put the exchequer of a water-company into a very precarious condition. What would be the status, if we assume that, one morning, its bacteriologist should report that the supply in the reservoir was seriously polluted and the directors, fearing lawsuits, should order the valves closed at once? Would not the town in behalf of its fire-department, the manufacturers in behalf of their boilers, the hotels in behalf of their guests and every citizen in behalf of himself and his family at once hasten to the nearest lawyer and enter suit against the water-company? It seems to us that nowadays there is altogether too much attempt made to hold our neighbor responsible in money damages for this, that and the other thing.

A CASE in point is that of certain citizens residing on Lexington Avenue, New York, who, a few days ago, summoned into court the yard-master of the road, whereas they should have aimed at the contractor who is preparing the excavations for the great terminal improvements that have just begun at the New York Central yard. They complain that, as the work is carried on by night as well as by day, the noise of the night gangs, the steam-shovels and stationary engines make sleep impossible, and they feel sure that as the season advances and windows are left wider open the noise will be more unendurable. The yard-master easily showed that he had no responsibility in the matter and was discharged, and so a John Doe warrant was issued for the person who was responsible for the noise. One would think that dwellers on Lexington Avenue, who for years have had to endure the clamor of rushing trains, the sharp popping of the safety valves of countless engines and all the other sounds so common to a great terminal station, would have become case-hardened to noises; but it is a matter of common experience that though one's nerves, auditory and other, can eventually accommodate themselves to any form of continuous noises, so as to endure them without discomfort, the interjection of a new noise of a different kind is almost as obnoxious as if it intruded upon actual silence. But the unreasoning and unreasonable selfishness of the complaint is none the less apparent. Here is a great undertaking, of a semi-public character, under way, which every principle of convenience and economy urges shall be pushed with all possible expedition and for which night work, no matter how clamorous, is almost unavoidable, and so, wholly excusable. Happily, we believe, no court will feel itself justified in granting an injunction, as it might properly do under similar complaint, if the building operations were being carried on merely for the benefit of a private owner.

THE language of Admiral Schley's famous despatch after the Battle of Santiago can be rightfully addressed to the longish list of eminent men who have been architects to the United States Capitol at Washington—there is "glory enough for all." Mr. George Keller, of Hartford, Conn., a loyal friend and a believer in the architectural equities, believes that all the glory has not been parcelled out or, if it has, then it has not been fairly distributed. Some years ago, we published a communication from him in which he protested that his old employer, Mr. Charles Frederick Anderson, was unfairly treated in being deprived of the credit of designing the north and south wings of the Capitol, a credit which, in undiluted form, is commonly accorded to Mr. Walter. As there is a good deal of justice in his plea, we take pleasure in reproducing elsewhere the communication he has addressed to several of the leading daily newspapers; but we question very much whether it will ever be possible to attach Mr. Anderson's name permanently and officially—unless by Act of Congress—to the accepted list of architects to the building. This list, as it stands, includes merely the names of architects who were actually employed, not only in designing, but in constructing or maintaining the building, while, so far as appears on the face of the returns, Mr. Anderson never had any active employment on the structure itself and, so, his claim rather falls into the category of the work of the legion of nameless "ghosts" who do the actual designing in the offices of leading and fashionable architects, but whose names are unknown beyond the office door. Apparently Mr. Walter was within his rights, if he made use of any ideas that he may have found in the competitive drawings procured, in 1850, under President Fillmore; but if he found Mr. Anderson's ideas very closely just what he wanted, it is certainly regrettable that he did not take pains—if Mr. Anderson could not be associated with him in the actual work—that a share of the credit should be assured to him. But it must be borne in mind that almost every competition brings together solutions from different architects that are largely similar, to the very verge of identity, so far as the main elements of the design are concerned, and further that Mr. Walter's use of the Anderson design rests rather on presumption than upon proof.

THE fine-arts have not yet risen to such height of esteem in the public mind that the populace turns out in procession, with trump and cymbal, to do honor to a successful aspirant, as they do in Antwerp when a youth of that city carries off the Prix de Rome. But when we note that the Boston *Herald*—not a "yellow" journal—finds it worth while to

give a two-inch display head to its account of the outcome of the late Rotch Travelling Scholarship competition, we cannot but infer that the public is acknowledging an interest in architecture that it did not feel when this scholarship was founded nearly a score of years ago. Mr. F. C. Hiron, this year's winner, is of English birth though, as he was not in his teens when he reached this country, his training has been wholly American. He had already given signs of promise at the Institute of Technology, his work there for the four years winning for him the prize annually given by the Boston Society of Architects, and quite recently he won the first prize in the *Brickbuilder's* library competition. The facts that he has been employed since graduating in the office of Mr. Herbert D. Hale and that the winner of the second place, Mr. W. D. Crowell, hails from the office of Messrs. Parker & Thomas, show that all the promising young fellows are not to be found in the larger offices of the elder practitioners, and may possibly mean that a berth under those who have had later training at the *École des Beaux-Arts* may be sought in preference.

OWING largely to the initiative and activity of Mr. Sylvester Baxter, Boston, or rather Massachusetts, has had added to her list of associations a new one, of a rather complex form and probable large ultimate membership, a body, which, if it will but only act conservatively and not allow itself to be possessed with the inane superstition that because it has a being therefore it must "do" something, may have a long life and a very real usefulness. Its comprehensive title, "The Federation of Societies for Town and Village Betterment," practically discloses its aim, while the fact that it seeks to affiliate all village-improvement, art, arts-and-crafts, civic, educational and other organizations that seek to have an influence in bettering, in one way or another, the social aims of this generation, equally discloses the difficulties that must be confronted in organizing and controlling so heterogeneous a body, to some portion of which that which seems meat will inevitably seem poison to another portion, equally well-meaning, enlightened—and stubborn. The Boston Society of Architects was, a couple of years ago, urged to assume the rôle of sponsor and promoter of this new Areopagus, but, after due consideration, decided that there did not seem to be a common plane on which it, as a body of educated professional men, could cooperate with many of the societies that were to form units of this very democratic body, since, if it should attempt to assert the weight and influence it might properly claim, it would doubtless be charged with putting on airs and at once produce those newspaper clashings it always seeks to avoid. Feeling it could better help a good movement from the outside than from within, it decided to decline the invitation. Of course, and even more than usual, the effective part of the society will be the executive committee and its agents, and the widely scattered members will but have the benefit of reading the reports and observing such local undertakings as may fall under their eye. We wish the Federation well and hope it may have a long and useful career.

THE course taken by the New York Metal Trades Association—a body largely employed on marine work,—in dealing with its striking workmen seems to us eminently sensible and fair-minded and deserving of a success that as yet has not been accorded to it. In the last "pay-envelope" their men received was, besides the week's wage, a printed statement setting forth in temperate language the causes that had led up to the present deadlock, and the several stages reached in the discussion between the committee of the Association and the representatives of their dissatisfied workmen. Amongst other things it was stated that carefully compiled statistics proved that during the past year the firms in the Association had lost upwards of two million dollars' worth of competitive jobs,—lost because the members of the Association had to figure on the work their men would do in the agreed eight-hour day, while their successful competitors had the advantage of employing nine and ten hour men. The statement further showed that, of the two million dollars thus lost, at least half represented the amount that might have been paid as wages to the very workmen whose ignorance of economic laws brought the loss upon not only the employing firms in the Association but on their workmen as well. The means taken to assure that this effective *argumentum ad hominem* should actually reach the eye of every workman and, so, have a reasonable chance to offset the heated oratorical efforts of the union leaders, strikes us as very sensible and deserving of imitation.

ISABELLA D'ESTE.¹

ISABELLA D'ESTE, whose story Mrs. Ady has just given to the public, is a typical woman of the Italian Renaissance, and it is as such that her historian shows her. Mrs. Ady is a born student: zealous, patient, selfless, seeking no effect and sparing no pains. She has presented us with a mass of interesting information, for which all her readers must thank her; but it cannot be said with equal truth that she is a born biographer. She compiles rather than writes. It is out of full note-books that her heart speaketh, and she pours forth the trivial by the side of the important without a due sense of *chiaroscuro*. The tedious poems of amorous pedants, the wordy philosophies of pedagogues, are mentioned in the same breath as the great pictures of the old Italians; and the salient qualities of Isabella d'Este are so entangled in the unessential that the result is never vivid and is sometimes confusing. But if all this is not portraiture, it is at least generous material for the portrait-painter; and though Mrs. Ady does not choose for us what we are to see, she makes it easy for us to choose for ourselves.

"La prima donna nel mondo," as Isabella's contemporaries called her, was born at Ferrara, in 1474, in a palace which had long been a citadel of culture and at a time when the morning splendor of thought, of art, of conversation, lent glamor to long summer days. Her father, Duke Ercole, had the true Renaissance secret of being at once a rude soldier and a polished lover of the arts—a man compounded both of fire and of philosophy. "A crucifix by Jacopo Bellini hung over his writing-desk," and Piero della Francesca and Pisanello had painted his palace walls. His duchess Leonora shared his tastes. Her rooms were full of pictures and of books. She read Pliny's letters, and liked Caesar's "Commentaries" no less than the "Fioretti" of St. Francis. Every well-born woman then received a classical education, every princess was a prodigy. At a tender age little Isabella recited Cicero and construed Virgil with the best of them, fresh as she was from the hands of distinguished tutors. The Estes were a dynasty, and they made ambitious matches. Her sister Beatrice became the wife of Ludovico Sforza of Milan; and at fifteen Isabella was married to Francesco Gonzaga, the kingly Marquis of Mantua, one of the most brilliant soldiers of his day. Isabella was not beautiful, if we are to judge by Leonardo's drawing of her, now in the Louvre, and chosen by Mrs. Ady as frontispiece to this book; but her face is intensely alive. The broad-lidded eyes, the high forehead, the parted hair looped massively behind, and the long, nervous hands, fascinate us as they fascinated her contemporaries. She was made all of a piece,—large, sunny, generous, graceful, with a golden opinion of herself and others and the keenest interest in all things. Throughout the year before the wedding, goldsmiths and painters were busy about her trousseau and early in 1489 Ercole Roberti was sent to Venice to buy gold-leaf and ultramarine for the wedding-chests. The art that grows strong and endures is the art that is intertwined with the daily life of a nation, and we cannot wonder at the wealth of paintings which Italy has left us, when we consider that every birth and christening, every marriage and death that occurred among well-to-do people, brought forth a corresponding number of trappings, jewels, cassones, designed by master hands. After she had been a sumptuous bride, Isabella left Ferrara and became a sumptuous wife in Mantua. The Gonzagas also had a great reputation as patrons, and though the warlike Francesco did not care very much for art, he cared a great deal about protecting artists and having more splendid palaces than his neighbors. To this ambition Isabella brought the artistic traditions of Ferrara, besides the æsthetic enthusiasm which was part of her nature. She was a splendid patron and had ideas of her own. Poets, painters and sculptors gathered round her; thinkers and scholars conversed and corresponded with her. Her Castello became a little Eden; Mantegna painted its Camera degli Sposi, and her favorite room *Il Paradiso*, which looked out over the lake, was a dream of grace and of color. Gradually, too, she made her art gallery—her "Studio"—where Mantegna vied with Bellini, Costa with Dosso Dossi, Michael Angelo's work with antique marbles. Collecting became the main business of her existence, and she had agents, artists and scholars in every Italian city who laid hands on every beautiful thing, old or new, that they could find for her. If their zeal flagged for a moment, she wrote them letters of which the insistence was sweetened by caressiveness, and expected some result by return of post. Jewels without number, inlaid lutes and clavichords, the first Aïdine Plato or Virgil, poets' manuscripts, books of every description, were among the objects she coveted. But if getting them was her chief, it was by no means her only, occupation. There were very few things she did not do. She talked brilliantly all day; she conducted a correspondence which, even allowing for secretaries, should have taken some twenty-four hours. Friendship was a profession to her, and she kept alive her relations with her friends by a kind of vivid grace all her own. With her sister-in-law, Elizabeth, Duchess of Urbino, she maintained the most romantic intercourse and a frequent interchange of ideas. When she was absent, Isabella wrote that five days of uninterrupted talking would alone satisfy her. They paid each other visits, and when the Duchess came to Mantua she rode out joyously to meet her and brought her to the Paradise Chamber; or else Isabella travelled to Milan to shine at her sister's festive Court; or she was the Signory's guest and watched the

espousals of Venice with the sea. Once she went to Rome and feasted with Leo X, and daily watched the excavations of old marbles, probably in Raphael's company. She returned home to enjoy her memories. She danced, she sang, she planned palaces and gardens; she read widely; she studied the classics. She was ever the mirror of fashion; it was her caps that set the mode, and even Lucrezia Borgia wrote to ask for the pattern of her sleeves. She governed successfully while her husband was away and pledged her jewels to help him in his wars, for jewels then were no mere luxury, but state investments, and served for ransom and for revenue—a fact which amply explains their superabundance at this period.

Sorrow came to her. Her young sister Beatrice, the Duchess of Milan, died, and the Duke was imprisoned in France; but during the French occupation Isabella again went to Milan and danced there in full splendor with the French king. In later years, when she was a widow, she witnessed the meeting of Pope and Emperor at Bologna with all the pageants it entailed, and was visited at Mantua by Charles V, who hunted and feasted with her Court and made her son a duke. This son was Federigo. For we must not forget to record what she seems herself almost to have forgotten: that she was the mother of eight children—five daughters and three sons—and, in spite of all that she had to do, found time to superintend their education. One girl died, but the eldest, Leonora, married the heir (afterwards the Duke) of Urbino; while her second son, Ercole, for whom she got a cardinal's hat, played an important part at the Council of Trent.

It is an ennobling fact that, in spite of her courted position, of the spell she exercised, no breath of scandal ever touched Isabella's reputation. She loved her husband, and for many years he loved her also. When their happiness, for long so great, showed signs of mortality, it was because he tired of her, and not for any fault of her own. Nor did she treat him to any feminine reproaches; her robust nature would have scorned such futility, and it clothed her with its native dignity.

"I know that I have acquired many new friends on your behalf as well as on my own," she writes in 1513, after some reproaches from him, "and that I have behaved as I ought to do, and as I am always accustomed to behave, for, thanks to the grace of my God and myself, I never needed either to be controlled by others, or to be reminded how to govern my actions. And, although in other things I count for nothing, God has granted me this grace, for which your Excellency owes me as much gratitude as ever any husband owed his wife, and even if you loved and honored me as much as possible you could never repay my faithfulness. This makes you sometimes say that I am proud, because, knowing how much I deserve of you and how little I receive, I am tempted at times to alter my nature and to appear different from what I am. But even if you should always treat me badly, I would never cease to do what is right; and the less love you show me the more I shall always love you, because, in truth, this love is part of myself, and I became your wife so young that I can never remember being without it. This being the case I think that without incurring your displeasure I might be at liberty to put off my return a fortnight, for the reason I have already explained. Do not be angry with me and say that you do not believe I wish to see you . . . for if my desire in this respect were satisfied, you would let me see you much more often than I do in Mantua. I commend myself once more to your Excellency and beg your pardon for writing so long a letter.

"From one who loves you as well as herself, Isabella, Marchesa de Mantova."

There is something like a marble reproach in the cold stateliness of her ending, and "as well as herself" she went on loving the Duke. She was thirty-nine when she wrote these words; six years later, in 1519, he died, after a long illness through which she nursed him faithfully. A leading part she continued to play as the friend and adviser of her son Federigo (his father's successor) and as general schemer for her house and friends, till her own death in 1539, twenty years after that of her husband. She had reached the age of sixty-five and enjoyed every moment to the last. Nor is it to be wondered at, for with an enjoying temperament she lived in an enjoyable time.

Isabella's life, indeed, cannot be judged by outward events. She was essentially social; her real existence, her strength, her foibles, lay in her relations to people. Even her art-collecting, the great interest of her existence, depended upon such relations; upon the intercourse it brought her with artists and connoisseurs and the brilliant company it attracted to her Court, not to speak of the prestige it lent her among her fellow-patronesses. She drew all great sculptors and painters into her golden net. Andrea Mantegna was the Court painter of Mantua and she had frequent dealings with him. In her Studio his great "Parnassus" outshone Costa's "Victory of Song," that subtle and arresting picture; while Andrea's "Defeat of the Vices," with its victorious Minerva who seems to tread on air, hung close by Perugino's feeble "Storia" on the same theme. Not far off glowed the canvas of Bellini about which there passed so many exasperated letters—for Bellini took his own time and made his own conditions. Raphael never finished any work for the gallery, but Michael Angelo's "Cupid" slept there in the peace of perfect beauty, and the place gleamed with gem-strewn goblets of lapis or of crystal, and with exquisite conceits carved by Cristoforo Romano, or fashioned by the hands of glorious goldsmiths.

¹ Extract from a paper on "The Women of the Renaissance," published in the *Edinburgh Review* for April, 1903.

In 1523, Titian (who made several portraits of her) visited her at Mantua. Later he painted her a "Magdalen."

"If only my hand and brush," he wrote, "had agreed with the greatness of my dream, the result would have satisfied me better; but this, alas, has not been the case by a long way, and a great space still remains between my aspiration and my achievement. The Magdalen herself has promised to beg your forgiveness with hands folded on her breast."

Isabella did her best, too, to get a painting from Leonardo da Vinci. "Your Reverence," she writes, "might find out if he would undertake to paint a picture for our Studio. If he consents, we would leave the subject and the time to him; but if he declines, you might at least induce him to paint us a little picture of the Madonna, as sweet and holy as is his own nature." But, in spite of her repeated efforts, Leonardo, like Raphael, never accomplished anything for her but her portrait. She was as anxious for conquests among scholars as among artists. She angled with grace for Platonists and poets, and she caught them with ease. Parnassian Cardinals adored her; Pico della Mirandola corresponded with her; so did Cardinal Bembo. Ariosto read her his "Orlando." Baldassarre Castiglione, Bandello, Il Aretino, and all the poetasters flashed and flitted round her like fireflies—the dazzling creatures of a day and, like the fireflies, lighted by no real fire.

Whether with scholars or painters, whether she was sixteen or sixty, the keynote of Isabella d'Este was her boundless, her amazing vitality. Her sister Beatrice had had time before her early death, at twenty-one, to show that she was gifted with the same many-sided energy, but neither of them was exceptional. Even Isabella, with all her brilliant achievement, was only typical of the women she saw all around her: the true Renaissance women, paradoxes of blended art and instinct—diamonds of natural lustre, but cut into a hundred facets which lent them splendor and refracted their light on the world again. It is no easy matter to count them, yet some stand forth more boldly than others. There was Vittoria Colonna, the ideal friend of Michael Angelo—the poet, the thinker, who illumined her home and her circle; or Elisabetta of Urbino, more pensive than Isabella, but as active, as intellectual as she was. Or Emilia Pia and Giulia Gonzaga, the busy goddesses of a coterie; or the noble Olympia Morata, who lectured on philosophy at sixteen in Ferrara and shone equally as critic of poets or translator of the Bible—although she died at twenty-eight, glad to leave the life she had lived so fully. As for Renée of Ferrara, Louis XII's daughter was the wife of Isabella's nephew, Duke Ercole II, she was an epitome of the sciences. The usual poets and artists surrounded her, and yet—none the less—her palace was the centre of the Reformation movement and Calvin's grim shadow often darkened the brilliant throng when he took refuge in her Court. She, however, was Italian only by adoption, but she, like the rest, was imbued with that appetite for life and learning which had become almost a fashion. No doubt in our own day we could find the same tendencies among fashionable ladies of intellectual tastes, but we should not find the same attainment, the same reality of erudition, least of all the same transfiguring vigor and calm of nerves. Their nerves, indeed, were abnormal and their strength unimpaired by the emotional fret which has weakened later generations. With the inquisitiveness of children, the adventurousness of boys, the passion for discovery and the whole world, old and new, to discover, they celebrated their prime. To them everything was supremely worth while; every part of them, mind and soul and senses, demanded and found equal play, and they indulged in their copious activities for very joy of moving. For one of the secrets of life and health was theirs: the secret of unity, the unconscious knowledge that all life was one. They did not break the world up into sets—the artistic and inartistic, the craftsmen and the thinkers, the intellectual and the athletic—one sort counting more than another; to them each kind represented a separate function of one life and took an equal rank, nor did they see anything wonderful in the man who combined all of them; indeed, the person capable of only one thing, the sedentary artist who lived for art's sake, or the Philistine athlete who existed for games, would have seemed an inferior being to them. Benvenuto Cellini, the Renaissance worker *par excellence*, would have lived sumptuously on a desert island, in a palace built with his own hands and furnished with every mechanical contrivance. He and his contemporaries despised a helpless fellow who could not make a clock or man a ship at a pinch. Art was not divided from living, and the artist was esteemed as no more of an exotic than the tradesman. Thus there grew up a great matter-of-course art—the greatest art possible, remote from the enfeebling pedantries of specialists—an art which does not cut so deep into the problems of man's struggling soul as the more conscious art of to-day, but which, while less intimate with him, refreshes and enchants him more.

All this quest after thought and beauty made a stimulating atmosphere which affected the intelligence of every class. Isabella, who is but the epitome of her generation, was, if we may say so, enormously intelligent: she was not creative, she was not critical, for the enthusiasm of these fashionable ladies was apt to be indiscriminate—to think pedagogues Apollos, or to rank them with Plato; but she was ever understanding. There was no prejudice in the air. There was instead a boundless curiosity, the naïveté of which made

its strength as well as its weakness and helped it to march straight on, rejecting nothing in the path of knowledge. To them all things seemed possible. Isabella hears that "a man named Christopher Columbus lately discovered an Island for the King of Spain," in which the women have faces as large as wheels, or that Magellan has brought back a Phoenix which the Emperor has presented to the Archduke, and she accepts both statements with equal belief. No doubt this want of discernment was enfeebling to art as well as to thought. The hero-worship for pedants in itself produced an academic tone. Isabella saw no objection to bidding some one of her pedagogues help her to set a classical theme to her great painters, or to sending them a detailed map of their picture as *she* saw it; each symbol and the place of every figure she boldly dictated to the artist. Bellini refused to obey, but perhaps it is a further proof of Mantegna's supreme fantasy that his "Defeat of the Vices" was thus planned out for him. Such facts, however, show that Isabella was not only uncreative, but ignorant of what creation meant. It was the Collector that ruled in her and that love of fitness which made her a past-mistress of detail. The exquisite finish, the personal pains devoted to the smallest task, did much to make people as attractive as they were then. "The hat for which you ask shall be made as soon as the master arrives, and shall be as fine and gallant as possible," she writes to her husband; and one's eye immediately conjures up one of those superb headdresses—a little world of velvet—held together by a golden medal fashioned by some well-known hand.

The zeal for modern things was surpassed by the zeal for the antique. We of to-day, to whom Greek sculpture is an old and an ever-new heritage, can still feel the thrill of a time when the "Laocöon" was dug up from the bed of the Tiber in the presence of Michael Angelo; when in every peasant's patch of ground his spade might strike on some immortal "Venus"; when men hastened to buy vineyards, much as they hastened to set sail for the Indies, on the chance of the unknown wealth that they might find—the gems, the statues, and the medals that the Roman earth was daily bringing forth. Isabella outdid others in her keenness, and when her boy, Federigo, went to Rome at eleven years of age, his first thought—well trained by her—was to bargain for a "marble" to send her—the gift that he knew would please her best. There was real enthusiasm for beauty in all this—but there was something else besides. Women then were not so very unlike women now. Isabella loved, above all else, to be different from her neighbors, to possess what they could not get. She and Lucrezia Borgia grow quite sharp in their competition over their antiques, and, in emulation of Isabella's finest piece, Lucrezia buys a modern "Cupid" which she exhibits as an old one; she even steals the sonnet which a fashionable poet has composed for the statue of her dear friend Isabella, and shows it as written for her own. But no grudge remained, for Isabella was a generous woman in a generous time and her rivals were most of them her friends. It was understood, however, that she must lead the fashion; if she heard of some new entertainment or invention, she spared neither pains nor money, nor other people's feelings, until she got it. Her father, she heard, had a rosary of black amber and enamelled flowers, her sister a new jewelled belt—Isabella could not rest till they were copied for her. She and her compeers adored novelty; they aimed at being original, as we should now express it. Isabella always kept the strangest and rarest dwarfs; she took pride in her cypress-planted cemetery for her cats, with its choice tombstones on the Castello terrace, an institution which proves that fashionable futilities are not restricted to our own day. It is certainly an error to believe that everybody then had good taste and that its opposite is our monopoly. The aesthetic instincts of those times had undergone no corrupting influence; there was a rich outpouring of beautiful work which inspired and cultivated the already healthy taste of the public; but the desire for the striking and the new—the common human instincts—were there also: the instincts which in our less fortunate days, so wanting in beauty and so perverted by civilization, lower still farther for us the low aesthetic standards that prevail. And into moral bad taste these connoisseurs let their wishes lead them. When Caesar Borgia seized Urbino and chased away Elisabetta and her husband, Isabella thought nothing of writing to beg him for a Greek "Venus" that her beloved friend had prized, that she herself had coveted when she dwelt as a guest in the palace. Nor did she spare any pains to get the clavichord of her dead sister Beatrice, not as a keepsake, but because she had not one so finely inlaid. But by far the worst score against her was her last transaction with Mantegna. The painter was old, and in debt; his son's wildness had made him destitute. He possessed one antique head—a "Faustina"—which he loved more passionately, perhaps, than any human being. When he was in dire straits he wrote thus to Isabella:—

"I feel myself by the grace of God somewhat better, and although I have not recovered the full use of my limbs, yet the little talent which God gave me is still undiminished . . . Illustrissima Madonna mia, I commend myself to you, because for many months past I have not been able to obtain a farthing, and am in great need . . . since never expecting these bad times, and being desirous not to remain a vagabond on the face of the earth, I had bought a house for the price of 340 ducats. . . . I can neither sell nor mortgage anything now, and I have many other debts, so it has come into my mind to help myself as best I can by parting from my dearest possessions,

and (since this has often been asked of me) to sell my dear "Faustina" of antique marble. Necessity, which compels us to do many things, prompts me to write your Excellency on the subject, since, if I must part from it, I would rather you should have it than any other lord or lady in the world. The price is 100 ducats."

Isabella was at this time (1506) impoverished by war, and had no ready money. Still she could not give up the chance of possessing the much-coveted bust. At first she did not hesitate to bargain with him for a lower price, but finally she arranged matters by promising Mantegna's creditors that she would pay his debts. The poor stricken painter would not trust the "Faustina" to other hands than his own and came himself to deliver it into the hands of her agent. This, wrote the latter, he "did with great ceremony, and entrusted the marble to me with repeated injunctions and many signs of jealous affection, so much so that if six days were to expire without his seeing it again, I am almost certain he would die." Not only did Isabella fail to restore his treasure to the great artist who had served her so faithfully, but she never redeemed his debts and he died that year, before they were paid. "We have lost a most excellent man, . . ." wrote Lorenzo da Pavia, "but I believe that the Lord God will employ him to do for Him some beautiful work. For me, I never hope to see again a designer of so much beauty. . . ." "As you say," replies Isabella, "a great light has gone out."

This did not make up for her conduct. It must in fairness be added that her fault was one of feeling and not a lack of generosity. She and her fellows rewarded nobly those who worked for them, and they did many great-hearted actions. But their deeds were born of benevolence, not of love, and their kindness was large and cold like their palace rooms. Their crudity was conspicuous in sorrow. When her brother Alfonso lost his wife, Isabella's only idea was to send him her dwarf for consolation. Nor did she feel any objection to dancing with the king who had usurped her brother-in-law's dukedom, in the rooms that she had not revisited since her sister's death. The ladies of the Renaissance, with all their fascinations, must not blind us. The fact is, they were a heartless race. Untiring vitality, irrepressible curiosity, are apt to blunt and to destroy feeling, and a reckless will to enjoy makes it an unwelcome intruder. The æsthetic sense, too, dislikes gloom—it gets as far away as possible from grief—and the sixteenth century was the century of the æsthetic sense. Its votaries deliberately made for a life in the blue: taste took the place of faith, they mistook excitement for feeling.

Perhaps it is fortunate for us moderns that we are physically weaker than our predecessors, that our less robust nerves have softened our sympathies and circumscribed our energies. The complicated drama of civilization has set limits to our possibilities, and if our taste has degenerated, our moral being has improved.

The chief distinction of the French Renaissance, the best expression of the French nation, lay in that most practical of all arts—domestic architecture. Of course, the other branches were cultivated, but the finest artists were those who were bribed to come from Rome or Florence. In comparison with Italy, Germany and Flanders, France could boast but few painters except the painters of small portraits. The work of the Clouets and of Corneille de Lyon, which took the place of our photographs, was used officially, like despatches, on every occasion, from royal marriages downwards. In sculpture there was more to show. It could boast such fine national craftsmen as Jean Goujon, Michel Colombe, Germain Pilon, who enriched their country with portrait-busts, with statues for tombs, with every kind of decorative handiwork. Yet even here we find no Donatello, no Cellini, who created for the pleasure of creating without any purpose beyond enjoyment.

It is a very different matter when we come to the goodly châteaux that overhang the winding Loire, that lie scattered over France and still delight us with their fragments—true wonders of grace and proportion, strength and elegance. It was in their buildings, in which luxury and simplicity were made one and convenience never degenerated into banality, that the true French genius shone out. No possible want was neglected, from the secret chamber betwixt floor and ceiling whence the King could overhear his courtiers below, to the shady alleys and pleasant places of the gardens, good alike for the strolls of lovers or of diplomatists. Italy embodied Eden in its villas; France, on however grand a scale, provided homes for the life of every day. And the real enthusiasm of the French lay here. Francis I and his sister Margaret cared for nothing so much as the building and beautifying of Fontainebleau, of the Château of Madrid and Nérac; Catherine's letters about the Tuileries are almost the warmest she wrote. She herself designed part of the plans for her palace with the help of her woman architect, Mademoiselle du Perron; and her interest in great schemes of building never flagged. It was more to enrich her grand houses than from any love of beauty that she was an art-collector, and the same in lesser degree may be said of many of her fellows. It was not that they were narrow: universality was their badge, as it was that of the Italian women. French ladies, too, could turn their nimble energies to all things: could ride forth to battle (as happened more than once) and come home to write poetry or love-letters; to sing and play and teach their families to read Ovid and Virgil; or to bargain for jewels like Isabella. But, as a rule, the imaginative element was not strong in them. They loved literature as they col-

lected pictures—to be in the fashion; and even when their taste for it was sincere it was secondary in their estimation. "Esprits positifs," as they were, they naturally turned to the practical side of life, and it was this that they enjoyed.

Enjoyment was the one thing needful to these ladies of the Renaissance, whether they were French or Italian. It was not their way to flee from the obvious or to repine at the trials of every day. They were gracious hostesses to Time, and Time treated them handsomely. And this is the legacy they have left us—to enjoy the present. It is a golden legacy, and we should do well to accept it.

PROPOSED DAMMING OF THE THAMES.

THE New York *Evening Post* gives the following description of a proposed undertaking in London which will interest Boston readers at least, in view of the proposed somewhat similar treatment of the Charles River there:—

London has, for a long time, sought a solution of the natural difficulties which beset the shipping of the port owing to the extreme tidal conditions prevailing in the Thames, and the matter is now under consideration by a Royal Commission. As there is a difference of something like 18 or 20 feet between high water and low water, all the important shipping must be handled in docks wherein the vessels lie independent of the tidal fluctuation. The object of the Royal Commission is to devise means whereby the shipping facilities may be increased. This is a question of the utmost importance from the fact that London lays just claim to the largest tonnage, imports and exports taken together, of any city of the world, and there is much dissatisfaction among shipowners over present conditions.

To the consideration of this Commission there has just been submitted a stupendous engineering plan by which it is proposed to convert the Thames into a great inland lake, at high water, from Gravesend to Richmond, by means of a barrage across the river from Gravesend to Tilbury. The plan is the device of T. W. Barber, M. Inst., C. E., and it is his claim that the construction of such a dam would not only meet the desires of the shipping interests of London, but would be far less expensive than any other plan aimed at accomplishing similar results. As an engineering problem the construction of such a barrage is not difficult when one considers the success of the great Nile Dam, and Mr. Barber's plan is receiving serious consideration.

The Royal Commission has had many plans submitted to it, and last year, upon its recommendation, a bill was introduced by the Government proposing the formation of a Port of London trust, with optional power to purchase all the great docks of the Thames, and responsible for the dredging out of the river for deeper water to the docks in the upper reaches of the waterway. In the pressure of business this bill was suspended, but it has been reintroduced for the current session.

Now comes the suggestion by Mr. Barber and with it a detailed statement of the superior advantages it offers. At the point selected by him for the construction of the barrage the bed of the river is firm chalk, so the question of stable foundation is answered at once. The barrage, Mr. Barber claims, would give the Thames a navigable depth of 65 feet at Gravesend and 32 feet at London Bridge without the necessity of dredging. At any hour of the day or night, entirely independent of tide conditions, all ships drawing 30 feet of water could proceed to London Bridge and vessels of all tonnages and all draughts could traverse the stream, could anchor anywhere, or lie alongside any wharf.

One of the main claims made by the designer of the barrage would make it possible to leave all dock entrances open, thus saving an enormous expense, the London and India Docks Company estimating the annual expenditure for working its dock-entrances alone at £50,000. The safety and facility of navigation would be increased, also, as vessels would not have to lie out in the stream, but if they should do so the possibility of grounding would be eliminated, as would the danger of collision due to tidal drift.

The suggested barrage, or dam, is a structure of mass concrete, granite-clad on all exposed faces. Four or more locks, each with both internal and external gates, in order that they may be worked at long or short lengths, in accordance with the traffic, are provided for. The lengths designed will be 300, 500, 700 and 1,000 feet; the widths, 80 and 100 feet. With the submission of these figures it is pointed out that as the largest vessel in the world, the White Star Line steamship "Baltic," now being finished at Belfast, is 726 feet in length, with a beam of 75 feet 6½ inches, the dock dimensions are such as to meet all demands. At least 220 vessels pass up and down the Thames daily, and it is maintained that all of these and more could be accommodated through the locks, the pressure of the dam doing away with the catching of tides and the consequent congestion of traffic at particular times.

Mr. Barber's barrage is designed with two particular features, a tunnel in the foundations to permit a joining of the railways on the two sides of the river, and a wide roadway on the surface of the dam, with movable bridges over the locks, for both vehicles and passengers.

By the construction of the barrage London would be provided with a lake forty-five miles long and from one-fourth to one-half a mile wide, the distance between Tilbury and Gravesend being about 800

yards. The cost of the undertaking is estimated at £3,658,000, and, from all accounts, London does not consider this sum an unreasonable expenditure for a structure which will solve the shipping problem. Mr. Barber says that, under the alternative plan, the cost of purchasing the existing docks would be at least £30,000,000 and £7,000,000 would have to be expended in improving them and dredging the river. Also, he contends that the water-supply of London would be vastly increased by the dam, as there would be sufficient surplus upland water for years to come.

THE PRESENT-DAY CONSUMPTION OF OXIDE OF ZINC.¹

I BELIEVE people are still to be met with who imagine oxide of zinc to be a material that is used in comparatively small quantities, and that it is still on its trial as a constituent of paint and allied products. Nothing can be more incorrect than this view. Although, for certain reasons, oxide of zinc has not taken its place among painters' materials in Britain in anything like the same proportion that it has in many other countries, it is used in large and ever-increasing quantities in the preparation of many kinds of paints and protective materials. The export paint trade is responsible for the consumption of very large quantities of oxide of zinc, and paint made from this same pigment is daily shipped to India, Australia, China, South America and other places. In the United States, oxide of zinc has, to a very large extent, superseded white lead as an everyday article of painter's consumption. There, white paints sometimes contain oxide of zinc as the only pigmentary ingredient, at other times oxide of zinc and white-lead are blended, and paints of this description are highly valued for their weather-resisting properties. Coming nearer home, our attention is drawn to the fact that in France legal restrictions have been placed upon the use of white-lead, and in Belgium and Holland and in the coast towns along the Mediterranean the traveller's eye is arrested by numerous white-painted buildings, most of which are painted with oxide-of-zinc-paint. The white enamels and japans so much used by the British decorator to-day are practically, without exception, merely zinc paints thinned in a special manner, while by far the greater proportion of the lighter-colored anti-corrosive paints, anti-fouling compositions and similar materials contain oxide of zinc as their leading pigmentary ingredient. It cannot be mere chance or mere fancy that has led to such widespread use of this pigment, and I put it to you, gentlemen, whether the British decorator has as yet put himself in the position of being able to judge quite impartially as to the merits of oxide of zinc. As the base of what we are accustomed to term in somewhat vague language "anti-corrosive" paints, oxide of zinc holds a secure position, inasmuch as in this field it has been studied with the greatest accuracy and scientific care by such authorities as Newman, Breton, Spenser and others. Newman, in his work on "*The Corrosion of Iron Structures*," assigns to oxide of zinc a high place in the list of anti-corrosive pigmentary substances; while Breton, having compared the pigment under various conditions with white-lead, has recently summed up very fairly the merits and demerits of zinc paints, with special reference to their substitution for lead paints. He concludes that white-lead paints resist better than paints made from zinc oxide or zinc sulphide the action of strong mineral acids and the penetration of efflorescence to salt-petre; but he holds white-lead to be inferior to zinc pigments in resisting heat, sudden changes of temperature, hydrogen sulphide and oxidizing agents like hypochlorites. White-lead paints, he affirms, adhere less firmly and show a greater tendency to blister than zinc paints. The verdict of this authority is for this, as well as for sanitary reasons, in favor of the extended use of zinc paints. To the architect and the engineer the subject of the protection of structures and building materials is one of paramount importance, and much might be said with reference to oxide of zinc from this point-of-view. I am in a position at the present time only to glance in the most cursory manner at this aspect of the question. I have once again to express the view that it is primarily to the paint manufacturer that we have to look for skilled advice in the fabrication of paints capable of withstanding the commonly-occurring sources of corrosion or decay met with in the various structural materials. I have recorded elsewhere that it is somewhat disconcerting to find that the number of paint manufacturers who have studied the question of corrosion, and the best means to be adopted for its prevention from a scientific and technical point-of-view, is almost as limited as the number of practical engineers who have an exact and technical knowledge of the subject of paints. The outcome of this is, that the paintmaker being in many cases unable to advise in a rational manner as to the selection of materials for use under given conditions, the engineer is obliged to make the selection himself, with the result that he talks of white-lead or red-lead paint or zinc-paint as if these terms always referred to materials of exactly the same composition, and possessing in every case identical physical and protective properties. The subject of effective protection against corrosion is, unfortunately, too often confused by introducing the question of cost. The prime cost of the paint is too often regarded as the "end all" and "be all" of the question. One may go to the length of saying that of all the factors that go to make up the

ultimate economic value of paint, that relating to its prime cost is the least important. In selecting a paint for any particular purpose, especially one in which the ultimate economic value of the paint is an important factor, there are four points of preëminent importance. The first is the composition of the paint, and here, as I said before, advice from experienced and technically equipped manufacturers is desirable. The second is the prime cost of the paint, the third is the covering or spreading capacity of the paint, and the fourth is the durability of the paint. A distinction must be drawn between the durability of the surface of the paint and the preservative action of the paint on the metal beneath. The two things are by no means identical, and a paint film often presents to the eye an apparently perfect and continuous surface when the metal or other material that is being protected has been seriously corroded underneath. In Table III,

TABLE III.—RELATIVE COST OF TYPICAL PAINTS ON A TWENTY-YEARS' BASIS.

(J. Cruickshank Smith.)

Covering Capacity.—Calculated from the figures given by Mr. G. H. Hurst that 10 pounds of the following paints cover on metal:—

White-lead.....	648 sq. ft.
Zinc-white.....	1,131 "
Red-lead.....	477 "
Red oxide.....	870 "

Durability.—The relative figures are those currently accepted by British and American engineers.

Cost.—This is estimated at what is probably a maximum figure for the very best materials in large quantities.

The paints here mentioned are understood to be supplied ready for the brush, and to be made with special reference to the purpose for which they are to be used.

	White Lead.	Zinc White.	Red Lead.	Red Oxide.
Covering capacity in square yards per cwt....	806	1,411	594	1,083
Price per cwt. in shillings.....	32s.	36s.	32s.	28s.
Cost (in shillings) per 100 sq. ft.	.44	.28	.60	.28
Times painted in 20 years.....	5	5	3	7
Cost (in shillings) per 100 sq. ft. for 20 years...	2.20	1.40	1.80	1.96
Relative economic value on 20 years' basis, the highest value being represented by 100..	64	100	77	71

I have reproduced some figures that I have arrived at in regard to the relative cost of some typical paints on a twenty-years' basis. It will be seen from these figures that the cheapest paint initially is by no means always the cheapest paint in the long run. To the painter and decorator this aspect of the question is, perhaps, hardly so important as it is to the architect, the engineer, and the owner of property. But it can, I think, hardly be gainsaid that the painter or decorator who possesses the fullest and most accurate knowledge as to the nature and capabilities of the various materials at his disposal, will, in the long run, come to be regarded as the craftsman whose opinion is most worthy of reliance, and who may be expected to reap the reward of his knowledge in the increased esteem and consideration of his clients.

THE DESIGNER OF THE CAPITOL EXTENSIONS.

MR. GEORGE KELLER, of Hartford, Conn., addresses the following letter to the *New York Tribune*:—

Sir,—A recently published article on the proposed extension of the Capitol referred to Mr. Walter as the designer of the wings of the Capitol. This is the popular impression, but the fact is, the credit belongs to Charles Frederick Anderson.

Although Mr. Anderson's claim to having designed the extensions of the Capitol has been fully established by an investigation made by the Senate Committee on Buildings and Grounds, reported in Senate Document No. 207, XXXVIIIth Congress, first session, March 29, 1864, he has received no recognition in any of the descriptions of the Capitol or in the papers on this subject published in the *Proceedings of the American Institute of Architects*. The favorable report on Anderson's claim was accompanied by a bill giving him \$7,500, which was approved by the President on February 7, 1866. As the Capitol is now admitted to be the finest building in the United States, justice demands that the part taken in its design by Mr. Anderson should be generally known.

This Senate report states that in December, 1850, the Committee on Public Buildings advertised for designs for the extension of the Capitol. From the numerous designs submitted four were selected, and the advertised premium equally divided among the four architects, Mr. Anderson being one of the recipients. The committee then employed an architect named Mills to prepare a design for the extension to the Capitol, based on the principal features of the four selected plans. The main features of this plan, the report states, corresponded with the plan of Mr. Anderson. However, President Fillmore adopted a different design, and the corner-stone was laid on July 4, 1851. This plan retained only a few of the external features of Mr. Anderson's design, and none of the internal arrangement, but there was so much dissatisfaction manifested in the Senate that it was finally rejected, although the foundations were nearly completed. Then President Pierce transferred the work for the extension of the Capitol from the Department of the Interior to the War Department, and the work was put into the hands of Captain M. C. Meigs, of the Corps of Engineers. Captain Meigs employed Thomas U. Walter, an architect of Philadelphia, to assist him in preparing a new design,

¹ Extracts from a paper by Mr. J. Cruickshank Smith, read before the Incorporated Institute of British Decorators.

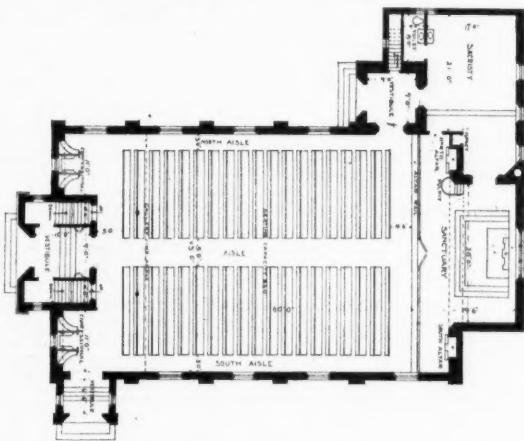
availing himself of the benefit derived from the plans of the four architects whose designs had been selected in the competition. "It is known," the report goes on to say, "that Captain Meigs had one or more interview with Mr. Anderson, with full explanations of his plans, both interior and exterior, and it remains only to be seen by a comparison of the building with the plans of Mr. Anderson whether there is any similarity or identity between them. The separation of the wings from the old building by connecting corridors; the colonnades on the east, north, south and west sides are similar, as well as the exterior of both wings." The report finally winds up by saying: "The committee, from an actual inspection of Mr. Anderson's plans and the comparisons of them with the extensions of the building, as they now exist, believe that his original conceptions and plans have entered to a considerable extent into the existing construction of the Capitol extensions."

I had an opportunity of verifying the findings of this committee, for I was employed by Mr. Anderson, and the original plans were hung on the walls of the room in which I worked for over a year, and I frequently visited the Capitol while the exterior of the extensions was still incomplete. I was also engaged under Mr. Anderson's instructions in making modifications in plans of the Senate and House chambers, so that my attention was called to the similarity of Mr. Anderson's plans with the executed work, both as regards the interior arrangement and the treatment of the wings on the exterior. They were copied from Mr. Anderson's design.



[Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.]

PROPOSED ST. MARY'S CHURCH, BOLIVAR, N. Y. MR. E. G. W. DIETRICH, ARCHITECT, NEW YORK, N. Y.



UNITED METHODIST FREE CHURCH, OPENSHAW, ENG. AND UNITED METHODIST FREE CHURCH, GORTON, ENG. MESSRS. POTTS SON & HENNINGS, ARCHITECTS.

THESE SUBJECTS ARE COPIED FROM *Building News*.

ENTRANCE GRILLES: HOUSE OF E. J. BERWIND, ESQ., NEWPORT, R. I. MR. HORACE TRUMBAUER, ARCHITECT, PHILADELPHIA, PA.

STABLE FOR J. M. COLTON, ESQ., JENKINTOWN, PA. MR. HORACE TRUMBAUER, ARCHITECT, PHILADELPHIA, PA.

THE UNIVERSITY AND SINA ACADEMY, ATHENS, GREECE.

THE first of these buildings was designed by D. Christian Hansen, a Danish architect, but, unfortunately, *La Construction Moderne*, from which these subjects are copied, does not give the name of the architect of the Academy.

NEW REICHSBANK BUILDING, DANTZIC, PRUSSIA. HERR M. HASAK, ARCHITECT.

Additional Illustrations in the International Edition.

ENTRANCE GRILLE: CORN EXCHANGE BANK, BROAD STREET, NEW YORK, N. Y. MR. R. H. ROBERTSON, ARCHITECT, NEW YORK, N. Y.

PALACE OF ELECTRICITY: LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MO. MESSRS. WALKER & KIMBALL, ARCHITECTS, BOSTON, MASS., AND OMAHA, NEB.

PALACE OF ELECTRICITY: MESSRS. WALKER & KIMBALL, ARCHITECTS, AND PALACE OF VARIED INDUSTRIES: MESSRS. VAN BRUNT & HOWE, ARCHITECTS: LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MO.

PALACE OF MACHINERY: MESSRS. WIDMANN, WALSH & BOISSE-LIER, ARCHITECTS, AND THE PALACE OF TRANSPORTATION: MR. E. L. MASQUERAY, ARCHITECT: LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MO.



[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

THE RUSTING OF THE STEEL SKELETON FRAME.

May 13, 1904.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In the last issue of one of the periodicals which affect the interests of the so-called "tested fireproofing" appeared an editorial squib, under the caption—"False alarm twenty years after," which contained a characteristic fling at Prof. Chas. L. Norton, and Boston by the way, apropos of the rusting of steel frames.

It is not my purpose to defend Professor Norton, for that is needless, but the rather, to emphasize a well-grounded opinion which I have held and expressed during the past six years or so—viz: that steel frames do, and will, rust out, under our general conditions, to the danger point of life and property—and also apropos of your editorial of the 24th of April.

If the writer of that editorial squib, and many similar ones of equal value, had any appreciable knowledge of the character and chemism, the micro-structure of steel, he would be somewhat more careful and hesitating in making such wild statements, based as they are on false premises.

The last paragraph of said editorial in respect to corrosion of steel is so wide of the mark that it scarcely deserves refutation, except to caution our brother architects against pinning faith thereto.

The same periodical and others, apropos of the Baltimore and Rochester fires, have laid much stress and approval on the assumed fact that the steel frames came out of these fires *unharned* and "intact," "just as good as new," etc.

It may be well for readers to ponder on the meaning of such words as set forth in the dictionaries, before accepting such testimony as of full weight and value, and to carefully consider what such testimony *omits*, or has failed to report and take account of. I have read, with fair intelligence, I think, a considerable amount of matter, reports and opinions on the Baltimore and Rochester fires, containing (to my mind) rather intemperate endorsement of the steel-frame-terra-cotta system—intemperate, because they assume that the steel frames are uninjured and unaffected by the fire attacks—and do not go to the root of the matter.

For, so far as I know, not one has touched upon, or, apparently, considered the effects of the fire and great heat upon the steel frames and their metallic integrity. No allusion or record is made of any portions of such steel frames having been subjected to microscopic examination and photography, or chemical analysis, or physical tests, to determine the changed conditions of the metallic structure.

And yet, I venture the estimate that there is not one cubic inch of any part which has not undergone a harmful change of molecular structural integrity, and that the owner or architect who rests on the assumption that they are as good as new assumes a very grave responsibility.

Space and time do not at present admit of my going deeply into the matter. Suffice it to say that all who have any considerable knowledge of the nature of steel as a metal, *per se*, know that its atomic, molecular structure and integrity is sensitively, "profoundly" (to use Professor Howe's word) affected by changes of temperature, periods of heating and process of quenching.

The temperature of the Baltimore fire reached at least 3,000 degrees Fahr., and the temperature which affected the steel undoubtedly approximated 1,800 degrees Fahr. and consequently seriously affected its integrity and strength.

No one questions the fact that semi-porous terra cotta, *per se*, is the best fire-resisting material in use to-day; but the amount of it, as used to-day, will never protect the steel from serious effects of conflagrations.

I have also noted, that several writers advocate the use of Portland cement as a preventive of corrosion, both in respect to deductions from the Baltimore fire and otherwise. There is not, in my opinion, a commercial Portland cement on the market which will prevent the corrosion of steel; not only so, but the general run of Portland cement propagates and accelerates corrosion, for there are chemical constituents in Portland cement which cause corrosion.

Further, Portland cements subjected to high temperature or attack by fire, lose anywhere from 60 per cent to 90 per cent of initial

strength. Now, assuming that all "fireproofing" in the Baltimore buildings were laid in Portland cement, the question arises, What is its value and strength, after the fire? Semi-porous terra-cotta absorbs 25 per cent of its dry weight in water, and neat Portland cement paste absorbs 3 per cent to 8 per cent of its dry weight in water, according to the quantity of cement, the amount of water used to mix and the density of packing.

I have been at work, for some months past, on an extensive series of tests (which I propose to extend over two or three years) of the effects of Portland cements on steel, paints, absorption, heat, etc., and thus far, the results conclusively show that 75 per cent of tests made carried corrosion of the steel.

And any one—even a layman—only needs to keep his eyes open and his mind free from bias, and watch the demolition of old buildings, to convince himself that steel not only corrodes, but that neither cement nor paint, as generally used, protects it from corrosion. There is a good illustration of this in Boston at the present day.

And furthermore, red-lead paint is about the worst kind of stuff to "protect" steel with; it has no affinity for oil, settles out, disintegrates the surface of the steel with a rash, combines with oxidation, and is no protection in any sense of the word.

The principal defect with fireproofing, *per se*, to-day, as applied to steel frames, is, that only about 60 per cent is used of what should be used, and the careless way in which it is installed.

JOHN LYMAN FAXON.

THE BOSTON ARCHITECTURAL CLUB AND THE TARIFF.

May 14, 1904.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Allow me to correct an error in your editorial page, issue of May 7th, which has just come to my notice.

The article refers to the Boston Architectural Club's "collision with the tariff" and states that we had to pay duty on certain drawings imported for our exhibition.

This, however, was not the case, as upon our appeal to the authorities at Washington the drawings mentioned were admitted free upon the giving of an exhibition bond by the Club.

As this decision may serve as a precedent in future cases, I feel that an error of this sort should not pass uncorrected in a journal of such wide influence as the *American Architect*.

Very truly yours, EDWARD PERCY DANA,
Secretary and Chairman, Exhibition Committee.



ARMOR FOR THE METROPOLITAN MUSEUM.—Three hundred odd pieces, constituting the Duc de Dino collection of suits of armor, helmets, halberds, swords and knives, including one battered helmet which was supposed to have belonged to Joan of Arc, arrived here recently on the steamship "Minnehaha" from London. The entire collection was recently acquired by the Metropolitan Museum of Art at a cost of about \$400,000. In the manifest of the ship the collection appeared as forty-three cases of hardware. When the vessel arrived a customs broker who was at the pier to receive them asked to have them sent direct to the Museum. The customs officials objected, and the collection will be taken to the Public Stores, where, although it will be admitted free of duty, it will undergo the usual inspection. Next to the Joan of Arc helmet, which hung formerly in the Church of St. Pierre du Martroy at Orleans, probably the most interesting piece is that of a chamfron for the horse of the Dauphin, made in 1539. Other pieces are the casque and shield of Louis XIV, the silver headpiece of which is surmounted by a dragon, while very beautiful ornaments in silver and gold cover the shield.—*N. Y. Times*.

ELECTRICITY ON THE FARM.—Farmers in the rugged and beautiful hill country of Chester County, Pa., and the northern part of New Castle County, Del., are applying electricity to the work of the farm. That region is characterized by its abundance of water-power. The valleys are many, and each is traversed by a swift stream. The streams are knotted thick with dams, a good many of which have been long disused, because in the course of industrial development the small mills of various kinds driven by water-power could not be operated with sufficient economy to compete with larger mills. Shrewd speculators have recently been buying up these neglected water rights and establishing alongside these streams electrical generating plants. The old dams have been rebuilt and the old mill races have been dug out. Each dam and race will yield from 100 to 300 horse-power, and the electrical generating plants are worked with the utmost economy. The buildings are simple and inexpensive. Light lines of poles convey the wires, and one well-paid mechanic is able to manage the plant all day and another at night. Local capital is largely invested in the work. The prosperous farmers of the region were quick to see the advantage of the light and power offered by these local concerns at rates which seem to city folk absurdly low. Farmhouses that have been only a few years emancipated from the tallow-dip are now lighted by electricity. Many barns are lighted in the same fashion, so that the farmer has given up his dangerous and inconvenient lantern, and can go about barn and barnyard at night with the utmost ease. So cheap is the power fur-

nished that some farmers have applied it to the pumping of water for house and stock, and abandoned the windmills or retained them only for use upon occasion. It is a matter of only a few years apparently when threshing and a variety of other farm work will be done by means of the same power. Already there is talk among the farmers of the advantage that would come of having the country roads lighted by electricity. Some of the old covered bridges, places where accidents and night attacks are not infrequent, are now made as bright by night as the day. The small electrical plants send power and light to points distant from ten to twenty miles. Some of them have auxiliary steam power, and one company operating a water mill in the upper edge of New Castle County owns an old steam power a few miles beyond the line in Pennsylvania, and works one mill or the other, as the conditions demand. The lines of the companies are seen traversing remote country roads, and running indifferently in one State or the other. There is abundant water power to generate ten times, or perhaps one hundred times, as much electricity as is now demanded by the farmers, but the demand is constantly growing, and all the abandoned dams are likely to be again called into use.—*N. Y. Sun*.

GROWTH OF FOREST PRESERVATION.—Sixteen States now have officers for forest work, twelve of them being forestry commissioners. The Federal Government has established fifty-three reservations, containing 62,000,000 acres of public forests, protected by 500 public employes. This is a magnificent beginning, but Professor Fernow says that we need 600,000,000 acres to maintain our annual consumption of 350 cubic feet *per capita*. We may, however, learn to thrive with less, as England uses only 15 cubic feet *per capita*. There are three schools of forestry—at Yale, Cornell and Baltimore (although that at Cornell is unfortunately suspended by Governor Odell's veto of its appropriation)—all virtually the product of the twentieth century. They are a tardy recognition of the fact that in spite of the previous destruction of forests, the annual consumption of timber amounts to about a thousand million dollars, a crop exceeded among agricultural products only by corn.—*The Chautauquan*.

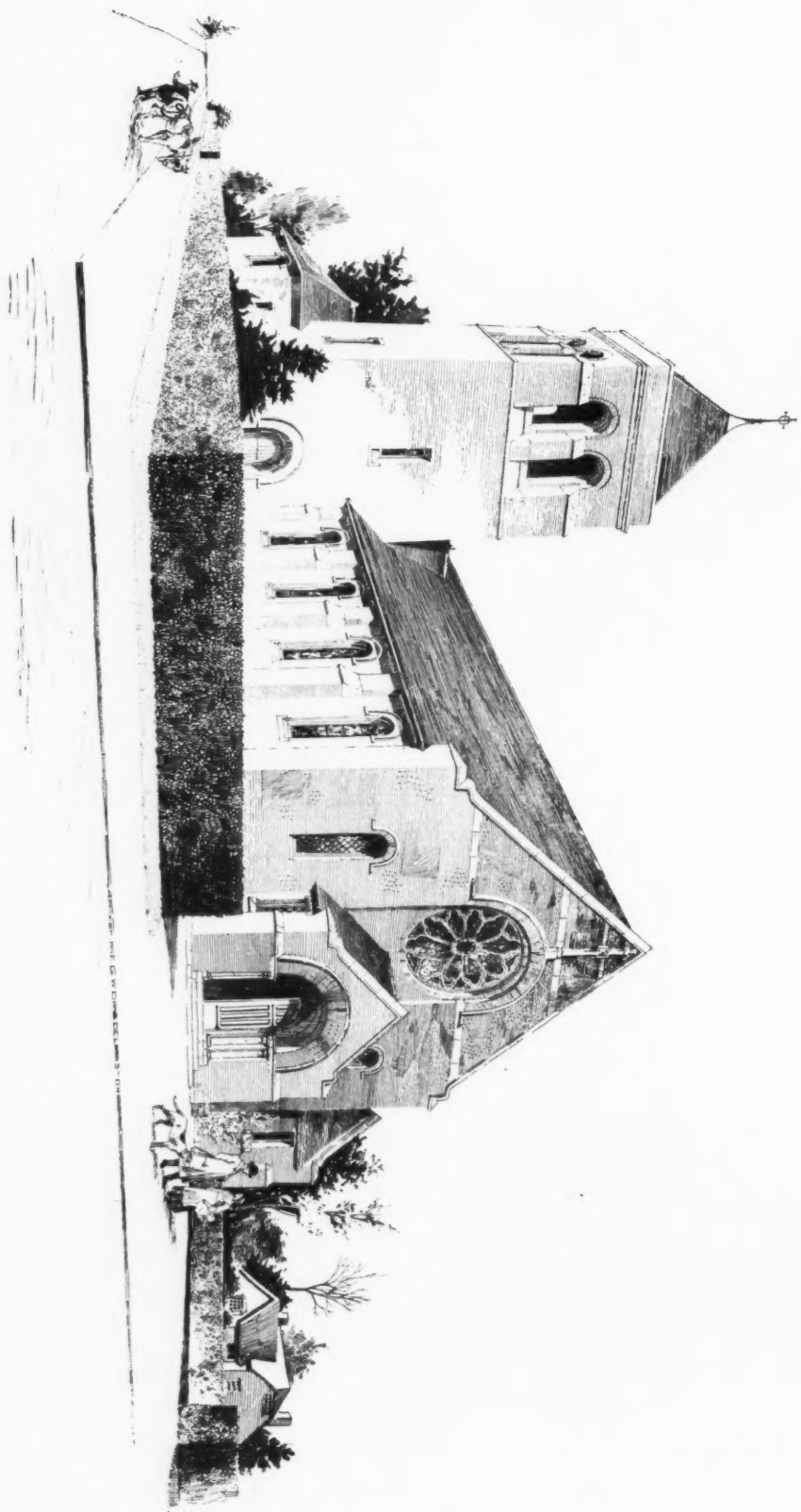
THE PARIS CONTEST IN WINDOW-SILL DISPLAY.—A pleasing spring feature of Paris is the flowered window-sill contest arranged by a committee of architects and painters, including Philpot, Dagnan-Bouveret, Gervex, Cheret, Louise Abbema, Mlle. Dufau, Claude Marlet and others, and supported by Premier Combes, by the Minister of Fine Arts and by the Prefect of the Seine: the idea being to encourage masses of flowers on balconies and in windows to beautify Paris streets. At a given date the jury will travel all over Paris in a procession of automobiles, noting all the shows, from the humblest to the most elaborate, and will give awards proportionately to the taste displayed by the competitors and to the means they had at their disposal. Five thousand dollars will be distributed in prizes. The poor and rich alike are invited to take part in the contest, and the municipal horticulturists have agreed to supply seeds, bulbs, cuttings and pots of rich soil free to competitors who cannot afford to buy them.—*N. Y. Tribune*.

SILENT CARILLONS OF BRUSSELS.—Time was when, even among the cities of Flanders, famous for ages for their silvery bells, the bells of Brussels enjoyed pre-eminence. The city used to possess seven great peals, whose silvery voices shed their harmonies daily over the city. One after another, however, they have disappeared, until only a single peal remains—that of St. Jacques-sur-Condernberg, and this is never heard—silent like the rest of the glorious bells of Belgium, which once from nearly every parish church in the land breathed forth the soul of Flemish art in melody, inspiring founders and artists to work that won fame through Europe. The French Revolution wrought the ruin and condemned the land to the silence of the utilitarian age.—*London Globe*.

A DEATH WARNING.—The Countess of Munster, in her just published reminiscences, tells a tragic story concerning her brother-in-law, Hay Erskine Wemyss, of Wemyss Castle. Mr. Wemyss, who was in ill health, was, on a moonlit night, talking to his sister about his condition. As they spoke together there was a crash, and part of one of the terraces smashed and fell. He turned to Fanny and said: "I am a dead man! for as a warning to the owner of Wemyss Castle of his approaching death a piece of masonry always falls." Not many days after he was a corpse.—*Exchange*.

"RENEWED" INCANDESCENT LAMPS.—Comparatively few persons know why an electric-lighting company is so exceedingly kind to its customers as to give them new incandescent lamps without charge in exchange for those which have burned out. The employees are always so polite, almost anxious to make the exchange. Any one can find out the reason by burning new, high-priced lamps for a month, and the next month the lamps the company gives in return for old ones. His bill will show that the reason, from the company's point-of-view, is an excellent one. The lamps supplied by the companies are invariably "renewed" lamps, that is to say, old lamps made new by a delicate but not expensive process; and "renewed" lamps burn more current—much more. The millennium is not yet here.—*N. Y. Evening Post*.

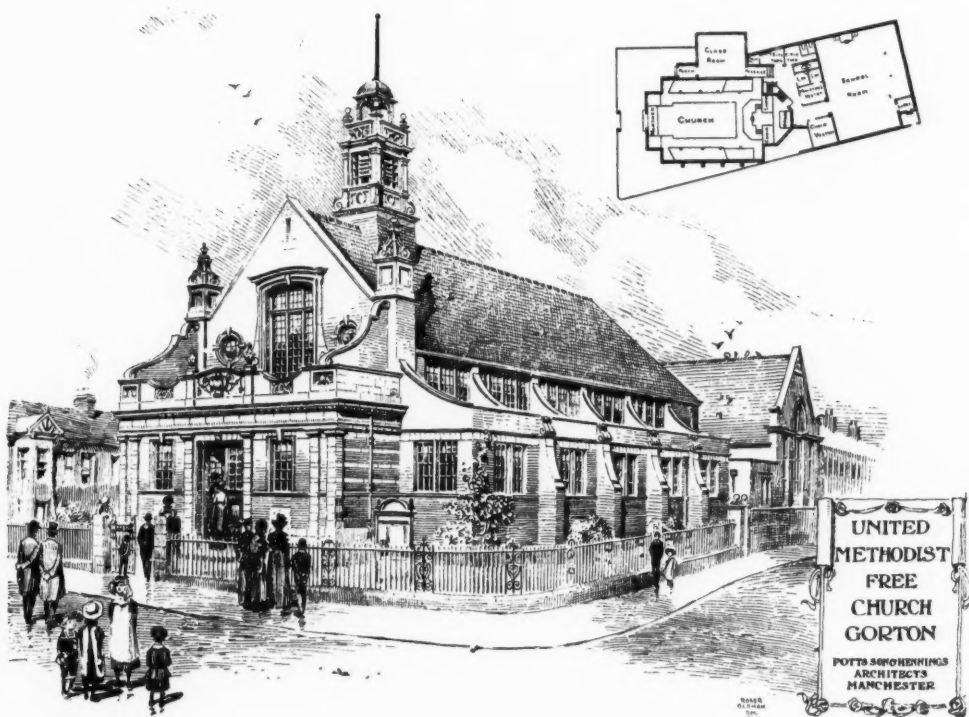
THE RUINS AT ABYDOS.—Prof. Flinders Petrie recently told an audience at Owens College, Manchester, Eng., that one spot in the ruins at Abydos, in upper Egypt, tells a continuous story running back to 5000 B.C. The remains of ten successive temples have been unearthed, one over the other. Among the ruins of the first temple marking the first dynasty there was found a large glazed pottery vase of Mena, the first king of the dynasty. Among the marvellous carvings in ivory there was the figure of a king, showing a subtlety and power of expression as fine as any work of later years.—*Exchange*.



*Proposed St. Mary's Church, Bollyvar, N. Y.
E. G. W. Dietrich, Architect.*

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May 21, 1904
No. 1482



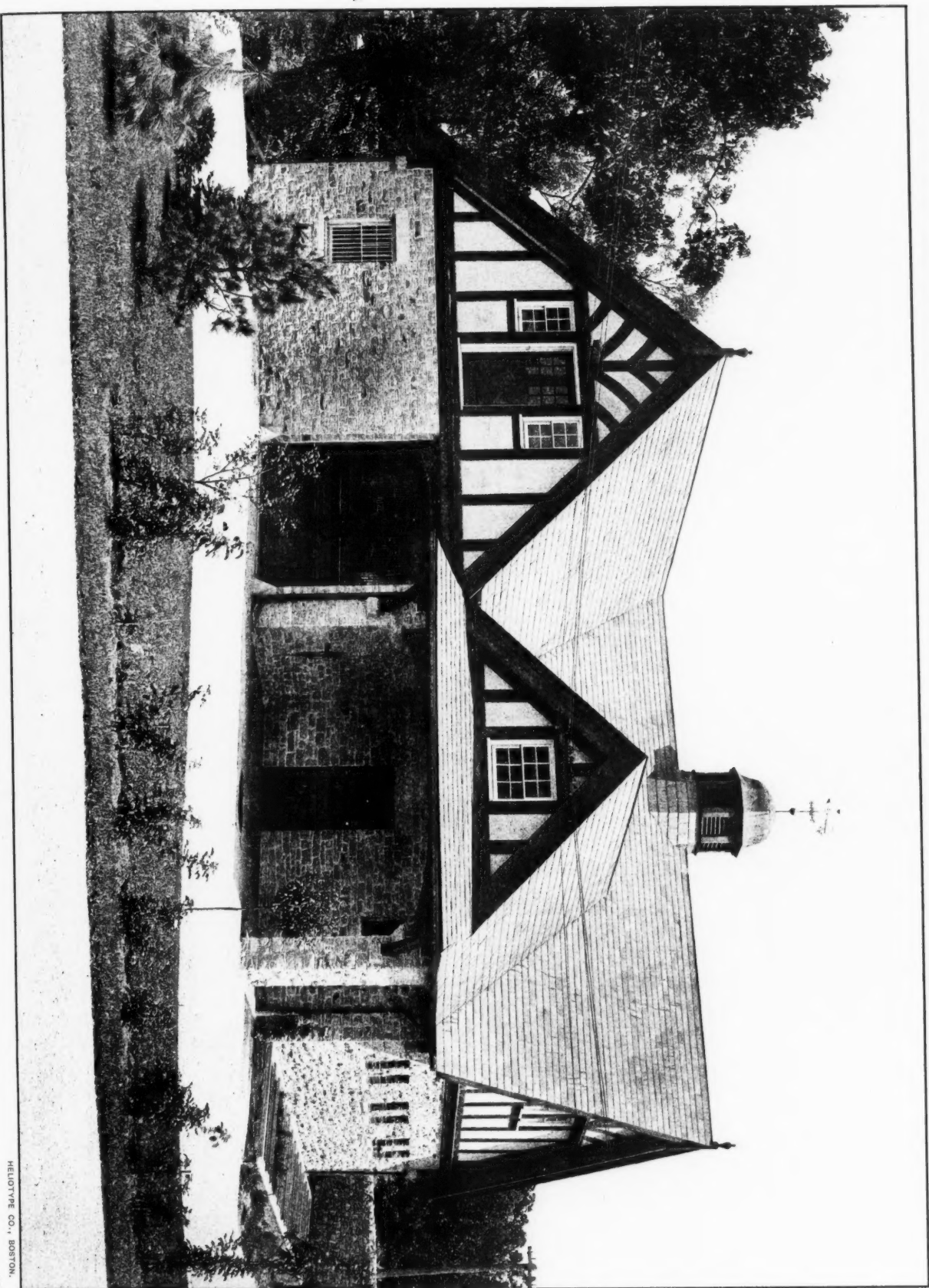


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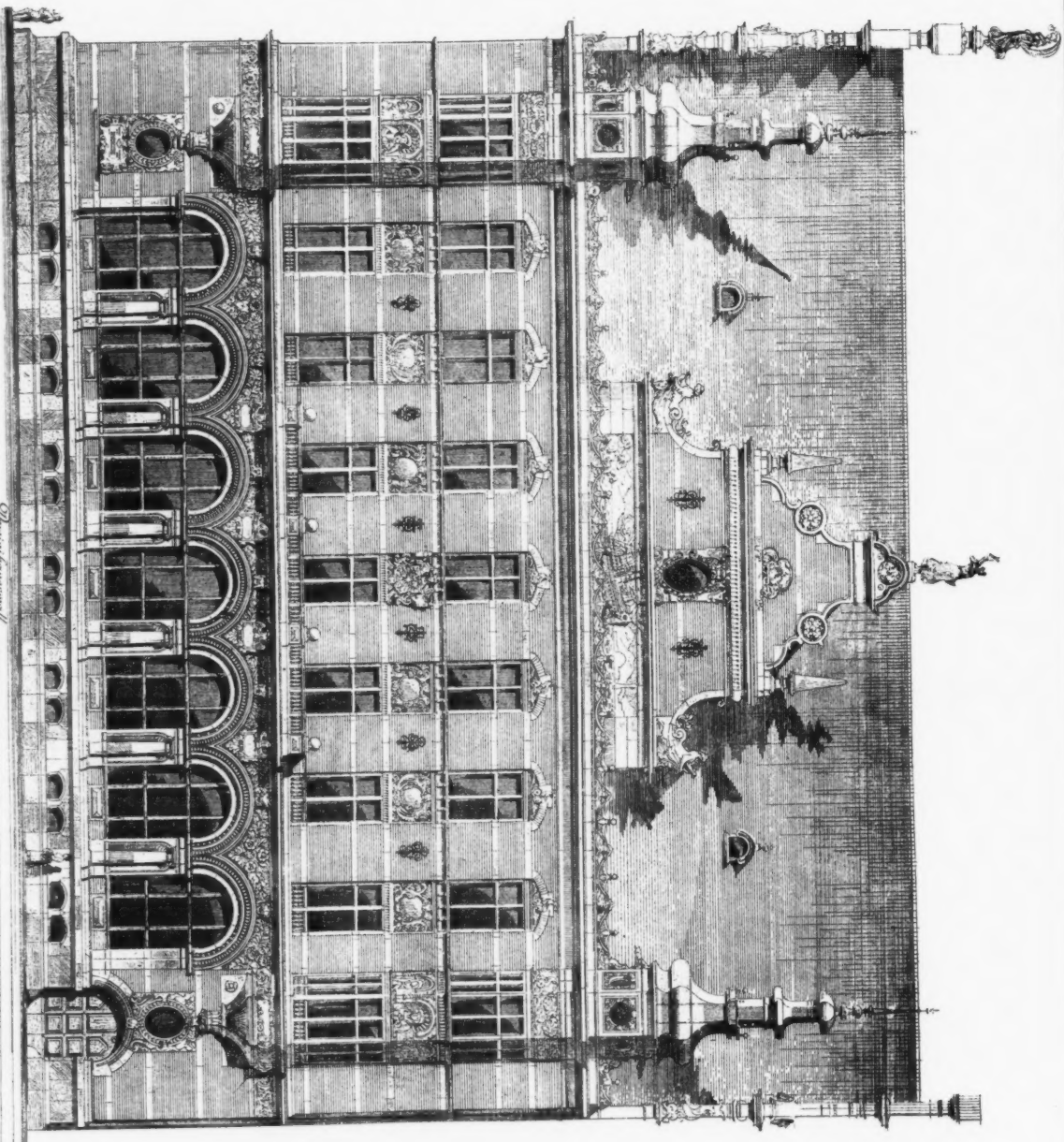


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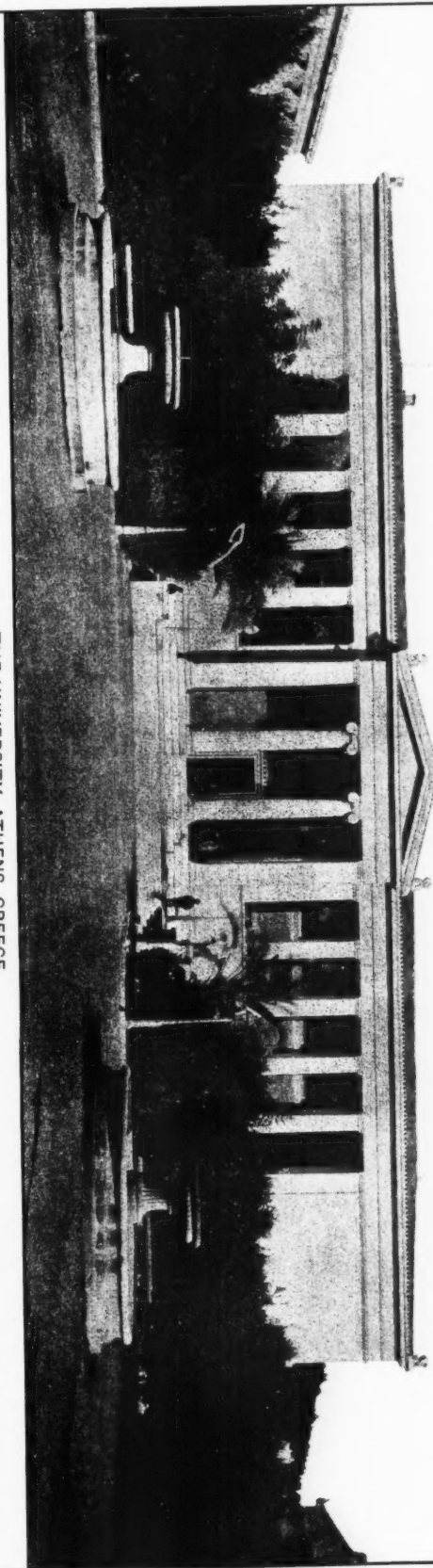
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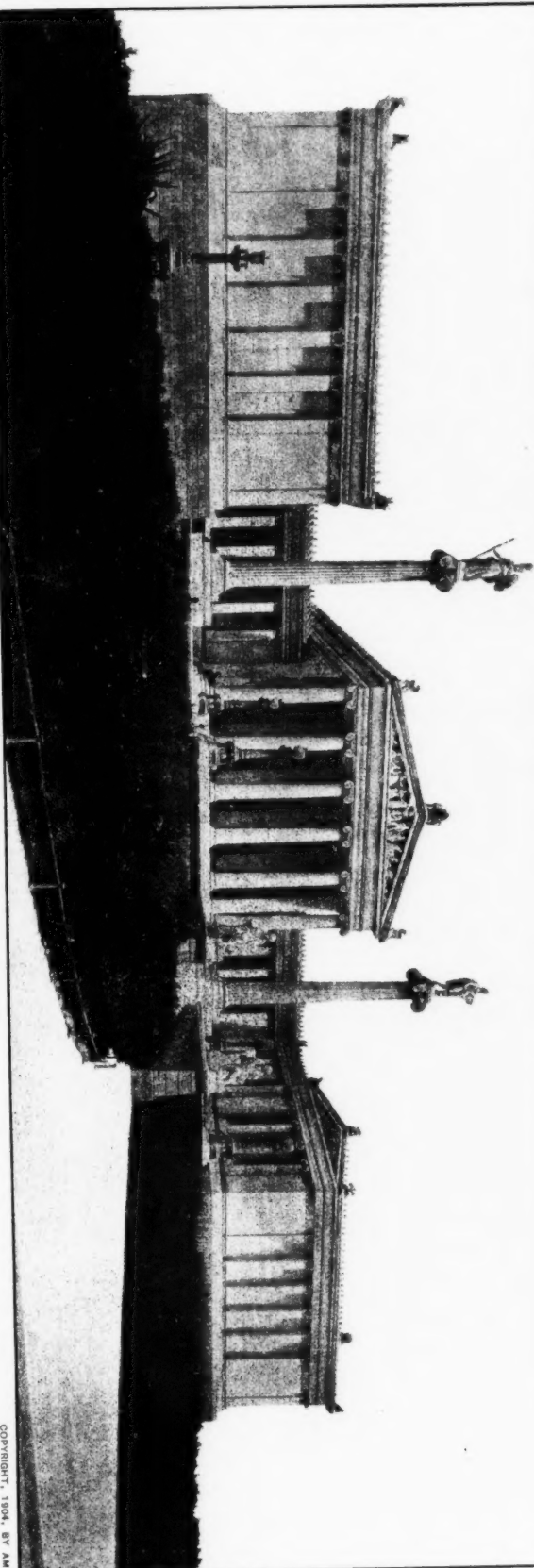
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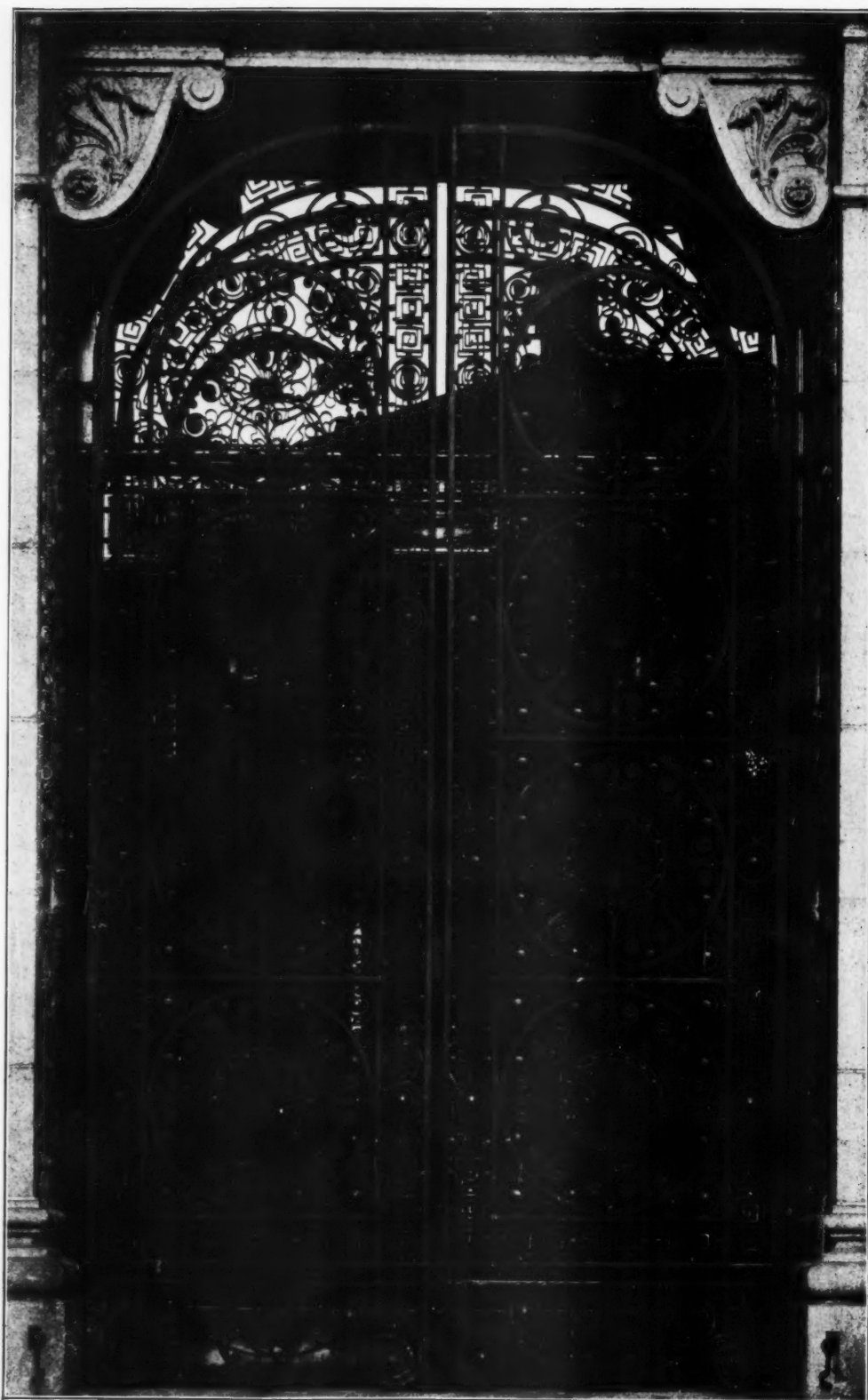
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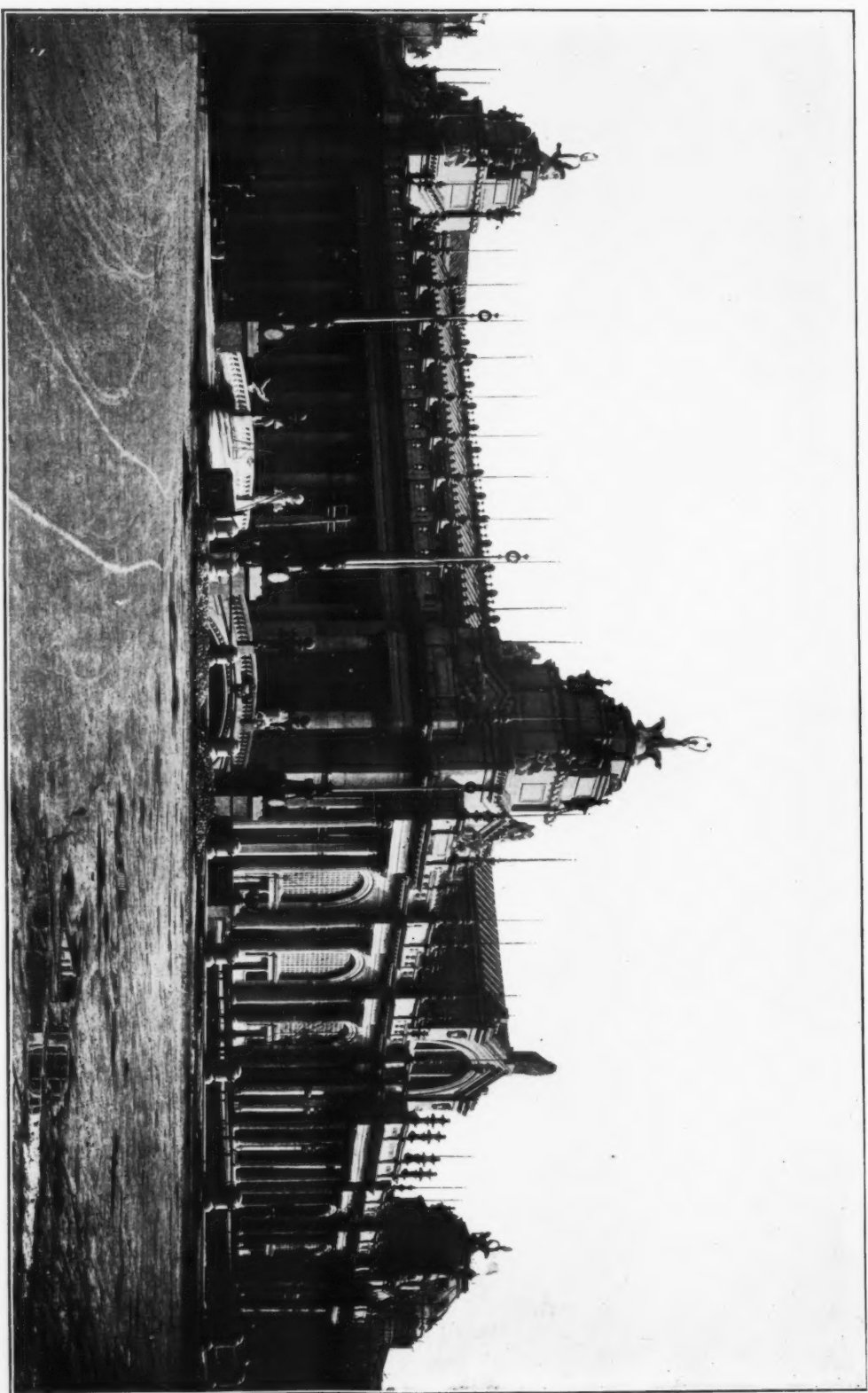
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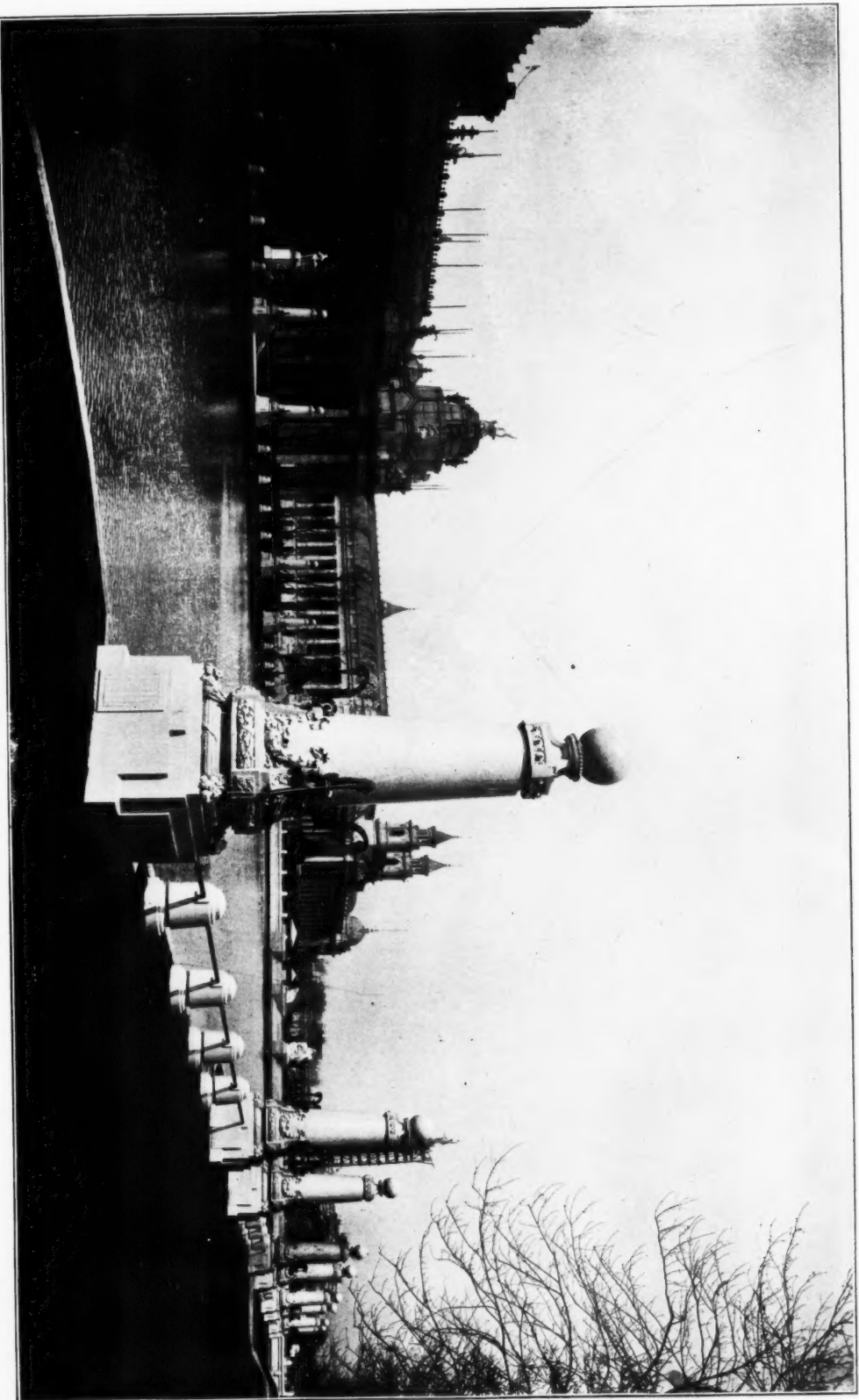


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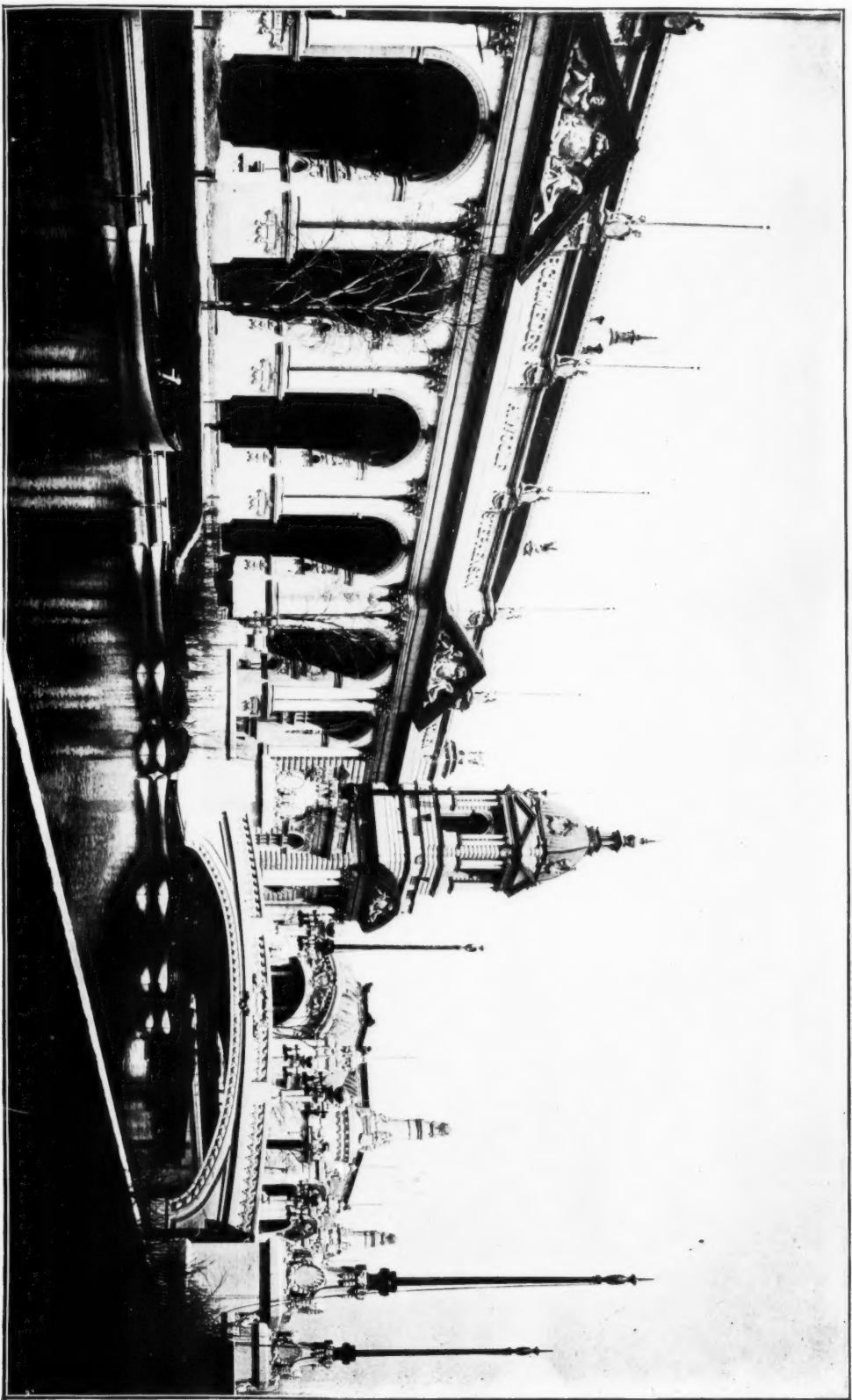
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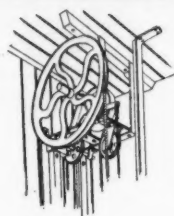
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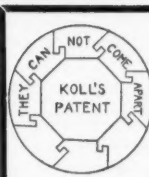
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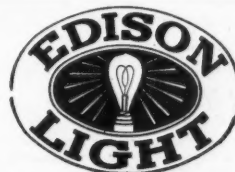
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H. J. HARDENBERGH, architect, announces the removal of his office to 1 W. 34th St., New York City. 1482

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CATALOGUES AND SAMPLES.—Messrs. R. C. Sweatt, of Sault Ste. Marie, Mich., and L. R. Stritecky, of Spokane, Wash., have entered into partnership for the practice of architecture. Offices in Jamieson Building, Spokane. Catalogues and samples are desired. 1483

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BUILDING INTELLIGENCE.

(Reported for the American Architect and Building News.)

[Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.]

ADVANCE RUMORS.

Alton, Ill.—The First Unitarian Church congregation has decided to erect a \$20,000 edifice. E. Hess, St. Louis, Mo., is the architect. Adolph Wuerker, Chmn. B. dg. Com.

Baltimore, Md.—The Geo. R. Gaither estate is having plans prepared and proposes erecting a ten-story fireproof steel office-building, 50' x 90', at 109 and 111 N. Charles St.

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BURLAPS

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Owens & Siscoe, Charles E. Cassell, Sperry, York & Sawyer, Henry Brauns and Parker & Thomas have been commissioned to submit competitive plans for a Chamber of Commerce Building, 82' x 180', to cost not more than \$225,000.

The Com. of Transportation of the Merchants' and Manufacturers' Association is considering a proposition to erect an eight-story fireproof hotel, at a cost of \$200,000. J. Albert Hughes, Chmn. Com.

Bayonne, N. J.—Plans and specifications have been filed with the Building Inspector for a bank to be erected at Avenue D and 33d St., by the officials of the Bayonne Bank, at a cost of \$15,000. Arthur C. Longyear, architect, 41 W. 36th St.

Boston, Mass.—It is rumored that a new and commodious hostelry will soon take the place of the Hotel Brunswick, but nothing definite is known at this date.

It is reported that agreement papers have been signed for the transfer of a valuable estate on Washington St., not far from the corner of Boylston St. It is the intention of the party purchasing to raze the old structure and erect an eight-story mercantile building to contain stores and offices. The new structure will be of light stone with steel skeleton frame, and will cost above the land about \$250,000.

J. A. and A. C. Ratschky have purchased the property numbered 357 Washington St., located between Milk and Bromfield Sts., consisting of a three and a half story stone-front building, containing store and offices. Messrs. Ratschky are the owners of the adjoining property, which will also be improved, with their new purchase, in the near future.

Breckenridge, Minn.—Boehme & Cordella, Minneapolis, are preparing plans for a hospital to be erected by the Sisters of St. Francis, and it is expected that plans will be ready for bids about May 25.

Brighton, Mass.—Chas. A. Holman has purchased a little over a quarter of the big lot on which the old Faneuil house stood, on the corner of Washington and Market Sts. Mr. Holman will at once begin the erection of a block of brick stores.

William N. Felton has sold to Charles Gaston Smith, a large tract of land situated on Blue Hill Ave. Boulevard, and adjoining large tracts owned by the Jacob Fottler estate and John J. Johnston. It is the intention of Mr. Smith to cut the land up, build new streets, make the lots about 5,000 square feet each, and improve the same with one and two family houses.

Buffalo, N. Y.—The Larkin Soap Co. have filed plans for a \$300,000 office-building it intends to construct on Seneca St., near the juncture with Swan. The building will extend through to Swan St. It will be a six-story brick structure, 134' x 202' ground dimensions.

Burlington, Vt.—The plans for the new school-house, which is to be erected on Archibald St. at a cost of \$35,000, call for a structure similar to the Adams school-house.

Chicago, Ill.—It is rumored that Harold McCormick is interested in the erection of a building at 10 and 12 Madison St. The building contemplated is to be 14 stories high and may cost about \$1,000,000.

The Casino Club will erect a new club-house at Edgewater and Winthrop Aves. It will be a two-story frame structure on stone foundation, and will cost \$20,000.

The Geo. A. Fuller Co., of New York City, has

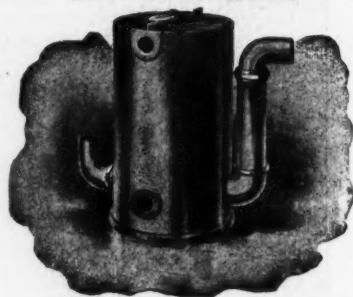
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(Advance Rumors Continued.)

Owens & Siscoe, Charles E. Cassell, Sperry, York & Sawyer, Henry Brauns and Parker & Thomas have been commissioned to submit competitive plans for a Chamber of Commerce Building, 82' x 180', to cost not more than \$225,000.

The Com. of Transportation of the Merchants' and Manufacturers' Association is considering a proposition to erect an eight-story fireproof hotel, at a cost of \$200,000. J. Albert Hughes, Chmn. Com.

Bayonne, N. J.—Plans and specifications have been filed with the Building Inspector for a bank to be erected at Avenue D and 33d St., by the officials of the Bayonne Bank, at a cost of \$15,000. Arthur C. Longyear, architect, 41 W. 36th St.

Boston, Mass.—It is rumored that a new and commodious hostelry will soon take the place of the Hotel Brunswick, but nothing definite is known at this date.

It is reported that agreement papers have been signed for the transfer of a valuable estate on Washington St., not far from the corner of Boylston St. It is the intention of the party purchasing to raze the old structure and erect an eight-story mercantile building to contain stores and offices. The new structure will be of light stone with steel skeleton frame, and will cost above the land about \$250,000.

J. A. and A. C. Ratschky have purchased the property numbered 357 Washington St., located between Milk and Bromfield Sts., consisting of a three and a half story stone-front building, containing store and offices. Messrs. Ratschky are the owners of the adjoining property, which will also be improved, with their new purchase, in the near future.

Breckenridge, Minn.—Boehme & Cordella, Minneapolis, are preparing plans for a hospital to be erected by the Sisters of St. Francis, and it is expected that plans will be ready for bids about May 25.

Brighton, Mass.—Chas. A. Holman has purchased a little over a quarter of the big lot on which the old Faneuil house stood, on the corner of Washington and Market Sts. Mr. Holman will at once begin the erection of a block of brick stores.

William N. Felton has sold to Charles Gaston Smith, a large tract of land situated on Blue Hill Ave. Boulevard, and adjoining large tracts owned by the Jacob Fottler estate and John J. Johnston. It is the intention of Mr. Smith to cut the land up, build new streets, make the lots about 5,000 square feet each, and improve the same with one and two family houses.

Buffalo, N. Y.—The Larkin Soap Co. have filed plans for a \$300,000 office-building it intends to construct on Seneca St., near the juncture with Swan. The building will extend through to Swan St. It will be a six-story brick structure, 134' x 202' ground dimensions.

Burlington, Vt.—The plans for the new school-house, which is to be erected on Archibald St. at a cost of \$35,000, call for a structure similar to the Adams school-house.

Chicago, Ill.—It is rumored that Harold McCormick is interested in the erection of a building at 10 and 12 Madison St. The building contemplated is to be 14 stories high and may cost about \$1,000,000.

The Casino Club will erect a new club-house at Edgewater and Winthrop Aves. It will be a two-story frame structure on stone foundation, and will cost \$20,000.

The Geo. A. Fuller Co., of New York City, has

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

been awarded the contract for erecting the new office-building of the Northwestern Ky. Co. at Franklin St. and Jackson Boulevard, to cost about \$1,000,000.

Chicago, Cal.—Stone & Smith, architects, San Francisco, have completed plans for a one-story high-school building, brick, stone and cement construction, 65' x 132'. Cost, \$30,000.

Cleveland, O.—J. Milton Dyer, Cuyahoga Building, has prepared plans and applied for a permit to erect a club-house at Prospect and Huntington Sts. for the Tavern Club, to cost \$25,000.

The Co. Bldg. Comm. has approved plans for the courthouse as prepared by Lehman & Schmitt, Garfield Building, to cost about \$3,000,000. The building is to be four stories high, 100' x 200' x 284'.

Clinton, N. C.—R. A. Ingram, Clk. Bd. Co. Comm., writes that the Everett Wadley Co., of Richmond, Va., has secured the contract for erecting a ecurthouse (bids opened April 20) for \$18,000.

College Park, Ill.—Werner Bros., of Ellicott City, have received the contract to erect a college building for which the Legislature has appropriated \$25,000.

Dubuque, Ia.—"If Dubuque will donate \$15,000 a new German Theological seminary, costing \$50,000, will be erected here. The choice lies between Dubuque and La Crosse, the latter city having come forward with an offer of 25,000 acres and a building, with an additional \$10,000. Despite the splendid offer made by La Crosse the directors of the institution are desirous of remaining in this city and if \$15,000 is donated will do so. The plans of the new building have been perfected and accepted." It will be in the German style of architecture, brick, with stone trimmings. It is reported that a citizen will donate property for the site.

East Liverpool, O.—Harvey McHenry, of this place, has secured the contract to erect the \$100,000 theatre here for Chas. Feinler, of Wheeling, W. Va.

Erle, Pa.—Constable Bros., of Erle, have received the contract to erect the First Church of Christ (Scientists) on Clyde St., at \$75,000.

Fayette, Ark.—The Knights of Pythias have appointed a committee to purchase a site on which to erect a \$30,000 opera-house.

Flatbush, L. I., N. Y.—R. L. Daus, 130 Fulton St., N. Y. City, has prepared plans for the Flatbush Carnegie Library, which provides for a two-story and basement building, 70' x 80', to be erected at Flatbush and Linden Aves.

Fort Dodge, Ia.—Henry W. Schluter has secured the contract to erect an \$85,000 hotel here.



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Fort Wayne, Ind.—M. E. Rice has purchased a site on Berry St. and will erect a \$60,000 theatre and office-building.

Fulton, Mo.—The contract for erecting a brick building on the grounds at the State Hospital for the Insane has been awarded to W. R. Odor at \$32,000.

Gadsden, Ala.—Andrew Carnegie has donated to this city \$10,000 with which to erect a library building.

An ordinance authorizing the erection of a city-hall, at a cost of about \$25,000, has been passed by the city council.

Independence, Kan.—Frank Burt, of Toledo, O., will erect a \$30,000 theatre here.

Los Angeles, Cal.—The plans of Burnham & Blissenbarger for the Hollywood Union High-school building have been approved. It is to be of brick construction, two stories, 90' x 138', with composition roof and cost \$50,000.

Louisville, Ky.—The special committee appointed by the congregation Adas Israel to make investigations and report on a suitable site for the new \$125,000 temple soon to be built is considering the recommendation of a site at 3d Ave. and York St., just across from the Louisville Free Public Library, to be built within the next two years. Several other sites are under consideration, but the 3d Ave. one is most favored on account of its central location.

Madison, Wis.—George W. Lewis, a prominent lawyer and landowner of this city, and J. J. Newbury, an architect of Chicago, are promoting a scheme for the erection of a modern seven-story hotel in this city to cost \$200,000, exclusive of site. It will be fireproof, and will overlook Lake Monona.

Manchester, N. H.—The Co. Comrs. have decided to reject all bids received April 21 for erecting a courthouse, the lowest being \$15,000 in excess of the appropriation, and are considering the erection of a smaller structure. Appropriation, \$40,000. Wm. M. Butterfield, Manchester, is the architect.

McKeesport, Pa.—The trustees of the local order of Elks have approved plans prepared by Marins Rousseau, Smith Block, Pittsburgh, for a three-story building to be erected on Market St. at a cost of \$75,000.

Meriden, Conn.—Plans prepared by David Bloomfield, 129 State St., have been approved by the trustees of the Y. M. C. A. for the proposed building to be erected on S. Crown St. The plans provide for both a three-story and a four-story structure. The four-story structure is favored, and if built will probably cost \$25,000.

Methuen, Mass.—It is announced that Edward F. Searles, who recently gave to this town a new high-school building, now nearing completion, will erect another for the grammar and primary grades. The new building will be a large structure of brick and stone. It will possess all modern conveniences and will be erected on the lot adjoining the present building on Lawrence St. Work will be begun at once and pressed forward with a view of completing within a year's time.

Milwaukee, Wis.—The Seventeenth Ward Ad-

BUILDING INTELLIGENCE

(Advance Rumors Continued.)

vancement Association is considering the subject of erecting a building for the Young Men's Christian Association. The plans under consideration call for a structure that will cost about \$20,000. Several sites are being considered, the one most in favor being near the fire-engine house on Kinickinnic Ave.

The Miller Brewing Co. have secured permit for erecting building at Mason and E. Water Sts., to occupy the site now taken by the Prentiss Block. The building will be brick and stone and 48' x 96' in dimensions. It will cost \$14,000.

The Schlitz Brewing Co. will erect 5 brick and stone stores and flats on the following corners: 36th and Wright Sts., Island Ave. and Chambers St., 21st and Wright Sts., Fraternity and Clarke Sts., and 26th and Galena Sts. They will cost \$3,800 apiece.

A four-story brick and stone hotel, containing 120 rooms, and to cost \$100,000, will be erected at the north end of Grove St. by Chas. J. Stumpf, Archie Tegmeyer, Col. John B. Zann and other south side merchants, providing the proposed Milwaukee Southern Railway gains an entrance to the city from the southeast and establishes its terminal depot on the south side. The site of the new structure will be definitely determined upon as soon as it is known where the new railroad depot will be located.

The First Church of Christ (Scientist) is said to be contemplating the erection in the near future of a \$100,000 edifice at Prospect and Keene Sts. Fred K. Weinhausen, clerk of building committee.

Minneapolis, Minn.—The Kittson residence, at the corner of Summit, Dayton and Selby Aves., St. Paul, has been purchased by the Archdiocese of St. Paul as the site for a new Catholic cathedral. The purchase has been completed by Archbishop Ireland. The price paid for the property is understood to have been \$52,000, and it is rumored that a \$3,000,000 structure is to be erected thereon. James J. Hill, president of the Great Northern Railroad, will supplement his many gifts to the Catholic Church by a donation of \$1,500,000, given jointly by himself and Mrs. Hill, toward the building.

The ten-story bank and office building to be erected on 1st Ave. N. and 5th St. for the Security Bank, according to plans prepared by Long & Long, 830 Hennepin Ave., is to cost \$500,000.

New Haven, Conn.—S. Z. Poli has announced his intention of erecting a new playhouse at the rear of his present theatre, and has secured permit. It will cost in the neighborhood of \$100,000. It is expected that work will be started in a few weeks. It is also reported that G. B. Brunell will build a theatre within a year.

Plans for the new building to be erected by the Knights of Columbus on Chapel St. for the national headquarters of the order have been selected. The successful architects are Faxon & Wright, of Boston. The new building will be four stories high, and ground will be broken. It is expected, in July. Contracts will be let in about four weeks.

New York, N. Y.—S. F. Meyers has had plans drawn by Robert T. Lyons for a twelve-story office-building, to be erected at 47 and 49 Maiden Lane. The cost is placed at \$225,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Plans have been filed for the new theatre to be known as the Colonial, and to be built for the Colonial Theatre Co., of which Meyer E. Bimberg is president, at 62d St. and Broadway. It is to be a three-story fireproof building, seating 1,700, and having a main frontage of 100 feet and a depth of 188.6 feet. The façades will be of brick and ornamental stone, and the building will have entrances in Broadway, Columbus Ave. and 62d St. Estimated cost, \$190,000. Plans by George Keister.

A three-story school-building is to be erected on the corner of Elliott Ave. and Julianna St. by the city. C. B. J. Snyder, the architect, places the cost at \$75,000.

Plans have been filed for a seven-story fireproof publishing house, 108' x 129', to be built for Street & Smith, at the northeast corner of 7th Ave. and 15th St. Its cost is estimated at \$225,000. Henry F. Kilburn, architect.

A fifteen-story fireproof loft and store building will be built for Jacob Rothschild on the corner of 5th Ave. and 16th St. It is to be known as the Knickerbocker Building. It will cost \$600,000. Albert S. Gottlieb, architect.

Joseph Pulitzer, editor and proprietor of the New York World and owner of the Pulitzer Building, is contemplating the erection of another skyscraper overlooking the Brooklyn Bridge entrance and doubling the size of the present building. It is reported that Mr. Pulitzer has secured by lease and purchase the remainder of the block of land on which his tall structure stands. This block is bounded on the east and west by Park Row and William St., on the south by Frankfort St. and on the north by the bridge terminal.

Plans have been filed for erecting a five-story brick hospital, a four-story brick power-house, laundry and helpers' quarters, a two-story brick stable, ambulance house and morgue, also a five-story brick hospital, nurses' house, at Croton Ave. and Southern Boulevard, for the City of New York, at a total cost of \$500,315. Raymond F. Almirall, architect, 51 Chambers St.

Omaha, Neb.—Fisher & Lawrie have been selected by the Young Men's Christian Association Board of Directors to draught the plans for the new association building to be erected at 16th and Howard Sts., at a cost of \$175,000.

John Latenser is preparing plans for a six-story business building to be erected at 16th and Howard Sts., costing \$252,000. Owner, Geo. A. Hoagland.

Pasadena, Cal.—The contract for erecting the First Congregational Church at Green St. and Marengo Ave., has been awarded to B. E. Sherwin, of Pasadena, at \$27,000.

Pawtucket, R. I.—The City Council has appropriated \$25,000 to erect and furnish a building for the fire department on Main St.

Pittsburgh, Pa.—Congress has authorized \$125,000 for the erection of a marine hospital in this city. Ground has been broken for the erection of a new \$50,000 building by the Central Savings & Trust Co. at 2100 Penn Ave. The new structure will be 24' x 60' and three stories high.

Providence, R. I.—The city has appropriated \$65,000 for the erection of a primary school building on



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

America St. Also \$75,000 for erection of a primary school building on Regent Ave.

Revere, Mass.—A 10-room brick school-building is to be erected on the lot owned by the town on Yeaman St., at a cost of less than \$45,000. The committee has accepted the plans of Loring & Phipps, and the contract for building has been awarded for \$31,715. Although not of expensive design the building will be of first-class modern construction. It will be of brick with stone trimmings and slate roof, 108 feet long by 72 feet wide. The new building is needed at once, as the schools of the precinct are overcrowded. It will therefore be pushed forward as rapidly as possible.

Richmond, Va.—Excavations for the erection of the State Capitol wings will not be made until the plans are completed. These will be ready in a few weeks. Contracts will then be let and the work begun.

Roxbury, Mass.—The society of St. Margaret has purchased from Samuel Hodges two lots of vacant land on High and Park St., opposite Highland Park Ave. It is the intention of the society to improve the land with a handsome edifice for occupancy.

Salem, Mass.—A stone church costing in the neighborhood of \$100,000 will be built for St. Joseph's Society.

A petition has been filed by W. J. Goldthwait, of Marblehead, for a pasture containing 11½ acres, including Gallows Hill, on which the witch-hes were hung during the Salem witchcraft days. He intends to cut the land up into lots and streets to put upon the market.

It is reported that the Atlantic House property and Atlantic Hall at Salem Willows have been bought by a Peabody man, who will extensively improve the estate.

Schenectady, N. Y.—The Board of Managers of the Ellis Hospital have two plans under consideration, one for a building to cost \$75,000, the other \$150,000. J. W. Smitley, president.

Sioux City, Ia.—The Board of Trustees of the First Presbyterian Church has decided to erect a new edifice at 6th and Nebraska Sts., at a cost of \$50,000.

Springfield, Mass.—The Y. M. C. A. Directors have decided to erect the R. R. Association building on Main St. Probable cost, \$13,000.

Sterling, Ill.—A \$20,000 Y. M. C. A. building is contemplated.

The 4th St. Methodist Church Society are to build a \$50,000 church.

The German Lutheran Society may build a \$25,000 church.

St. Joseph, Mo.—Henry Krug, Jr., is to build a five-story department-store on Felix St., between 7th and 8th Sts., costing \$100,000.

St. Paul, Minn.—Work has begun on an addition to the building of the Sharood Shoe Co. The addition will be built in the rear of the present building on Broadway and will extend to 4th St. It will be 50' x 100' and six stories high. In addition to this two stories will be added to the old building, making it a seven-story structure. It is estimated that these improvements will cost about \$60,000.

Gen. J. W. Bishop has let the contract for the erection of 3 stores and 8 flats on Selby Ave. and Mackubin St., back of the Webster School. The structure will be 75' x 89' and built of brick. It is estimated that the cost will be \$30,000.

Crane & Ordway have let the contract for the

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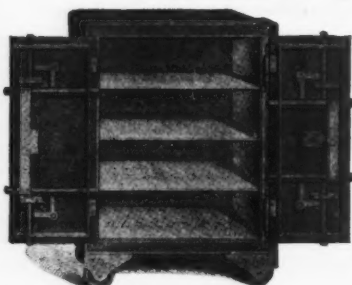
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

erection of a six-story structure to cost \$90,000. Construction will be commenced on this building soon.

Thaddeus C. Field is to build a fine residence on Portland Ave., near Western, at an estimated cost of \$35,000. It will be a three-story structure of Pittsburgh brick and will be in the Renaissance style of architecture.

Two Harbors, Minn.—Plans and specifications will be received by the Co. Comrs. until May 31 for a courthouse. John P. Paulson, Co. Aud.

Washington, D. C.—A proposition has been made by the George Washington Memorial Association to erect a building, to cost half a million dollars, upon the new site of Columbian University, upon condition that the name be changed to "The George Washington University." The building will be known as the George Washington Memorial Hall, and will be the central building in the group planned for Van Ness Park. The alumni of the university have resolved to undertake the building of Alumni Hall, immediately south of Memorial Hall. This building is to be 76' x 180', of handsome design, and will be the social center of the university life. It will contain dining halls, a large library, reading-room and committee rooms. On the north, between Memorial Hall and Continental Hall, to be erected by the Daughters of the American Revolution, will be the library building, which will contain the School of Bibliology and also, for a time, the Law School until other quarters can be obtained for that school. In the rear of the library building is Corcoran Hall, which will be built with funds given by William W. Corcoran, and will be named after him. On the east, south and west will be eight buildings for dormitories, each costing \$15,000.

"Carrière & Hastings, of New York, have been authorized by the joint committee selected by Congress to submit plans for the completion of the Capitol and to prepare the plans and specifications and work out the details of the Walter plan of 1865. This provides for extending the central portion of the Capitol building on the east as far as the wings now project in that direction. The portion of the old building that will not be extended will be faced with white marble to correspond with the front of the entire building. The report of the commission and of any proposed changes in the original plan, if any are determined upon, will be made to Congress next December." The estimated cost of the improvement is \$2,500,000. The total cost of the Capitol, including the additions that have been made to it and the grounds, is, up to the present time, about \$15,000,000.

Yarmouth, Me.—The Merrill Memorial Library building to be erected here will cost \$25,000. Work upon it will begin at once, and the building will be dedicated about November 1st. Plans by A. W. Loigfellow.

COMPETITIONS.

WAREHOUSE.

[At Vera Cruz, Mex.]

The Compania de Almacenes Generales de Deposito de Mexico of Vera Cruz, of which J. Salcedo is manager, desires competitive plans and estimates for the construction of a warehouse. Five per cent of the estimated cost of the work will be paid if the plans are accepted and the construction not contracted for, but the company reserves the right to admit plans without contracting for construction, and vice versa.

COMPETITIONS.

The requirements are as follows: The lot on which the building is to be erected is 50 metres square. The building must be fireproof, two stories high, each story to be five metres, each with a resistance of 2,000 kilograms per square metre, with ventilation suited to the climate of Vera Cruz. The roof will be flat, with necessary water tanks for fire protection. The floors will be cement. The building will be surrounded by docks for loading and unloading, and will have four cranes of one ton each and six elevators of similar capacity. Plans and estimates should be addressed to the office of the company, San Augustin 14, Mexico City. 1482

PROPOSALS.

HEADSTONES.

[At Boston, Mass.]

Depot Quartermaster's Office, 170 Summer St., Boston, Mass. Sealed proposals will be received here until June 13, 1904, for supplying 11,600 (subject to an increase or decrease of from 10 to 50 per cent) American white marble headstones, or slabs. Firms that may be unable to supply the entire quantity may submit bids for such number that they can furnish, and all bidders must state the average number of headstones, complete, which they propose to deliver weekly. Preference given to articles of domestic production or manufacture, conditions of quality and price (including in the price of foreign production and manufactures the duty thereon) being equal. Deliveries to begin within 30 days after award of contract. Information furnished on application. CAPTAIN IRA L. FREDENDALL, Depot Quartermaster, Boston, Mass. 1484

IRON FENCE.

[At New Bedford, Mass.]

Office Constructing Quartermaster, 209 Thame's St., Newport, R. I., May 2, 1904. Sealed proposals, in triplicate, will be received here until 12 M., June 1, 1904, for constructing iron fence at Fort Rodman, New Bedford, Mass. Envelopes containing proposals to be endorsed "Proposals for Fence, Fort Rodman." CAPT. H. C. HODGES, JR., Q. M. 1482

SEA-WALL.

[At Governor's Island, N. Y.]

U. S. Engineer Office, Army Building, New York. Sealed proposals for building stone sea-wall at Governor's Island, N. Y. Harbor, will be received at this office until June 1, 1904. Information on application. W. L. MARSHALL, Major Engrs. 1482

CONSTRUCTION.

[At Charleston, S. C.]

Bids will be received June 11 by Mordcaai T. Endicott, Ch. Bureau Yards and Docks, Navy Dept., Washington, D. C., for constructing a two-story brick and steel fireproof building at navy yard here. 1482

HARDWARE, LEATHER, STEEL, ETC.

[At Rock Island Arsenal, Rock Island, Ill.]

Sealed proposals upon the blank forms furnished by this office will be received by the undersigned, until June 6, 1904, for furnishing hardware, leather, steel, iron, cleaning materials, oils, paints, chemicals, materials for heating and lighting, paper, lumber, etc., during the fiscal year ending June 30, 1905. Information furnished on application. LIEUT. COL. S. E. BLUNT, Comdg. 1482

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PROPOSALS.

BUILDING AND PLUMBING MATERIALS.

[At West Point, N. Y.]

Sealed proposals will be received here until June 2, 1904, for building materials, plumbing materials, gas and steam fittings, hardware, tools, paints, glass and other miscellaneous stores specified in schedule to be had upon application here. QUARTERMASTER, West Point, N. Y. 1482

COURTHOUSE.

[At Columbia, Tenn.]

It is reported that the Courthouse Committee has approved plans submitted by J. E. R. Carpenter, 571 Fifth Ave., N. Y. City, for the new courthouse, and bids for erecting same will be received about June 10. 1482

HOSPITAL.

[At Annapolis, Md.]

Bids will be received May 25 at the Navy Dept., Washington, D. C., for building a hospital at the U. S. Naval Academy here. CHAS. H. DARLING, Asst. Secy. 1482

COURTHOUSE.

[At Pontiac, Mich.]

Bids are wanted June 14 for erecting a courthouse, for which \$100,000 bonds have been sold. GEO. A. BROWN, Co. Clk. Jos. E. Mills, archt., Detroit. 1482

HEATING AND VENTILATING.

[At Columbia, S. C.]

Sealed proposals will be received by the Commission for the completion of the State Capitol at Columbia, S. C., until Wednesday, June 1, at 12 o'clock, noon, for heating and ventilating the State Capitol. Plans and specifications will be on file after May 1 at the office of Chas. C. Wilson, architect, 1302 Main St., Columbia, S. C. J. Q. MARSHALL, Chairman. A. D. McFADDIN, Secretary. 1482

Treasury Department, Office of the Supervising Architect, Washington, D. C., May 4, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 14th day of June, 1904, and then opened, for the construction (including heating apparatus, electric wiring and conduits) of the U. S. Post-office at Baraboo, Wis., in accordance with the drawings and specification, copies of which may be had at this office or the office of the Postmaster at Baraboo, Wis., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1482

Treasury Department, Office of the Supervising Architect, Washington, D. C., May 9, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 20th day of June, 1904, and then opened, for the construction of the U. S. Post-office at Natchitoches, La., in accordance with drawings and specifications, copies of which may be had at this office or at the office of the Postmaster at Natchitoches, La., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1482

Treasury Department, Office of the Supervising Architect, Washington, D. C., May 5, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 15th day of June, 1904, and then opened, for the construction (including heating apparatus, electric wiring and conduits) of the U. S. Post-office and Custom-house at Traverse City, Mich., in accordance with the drawings and specification, copies of which may be had at this office, or at the office of the Postmaster at Traverse City, Mich., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1482

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